

Intersemiotic Translation: A Case Study of Kannada Novels made into Films

**Thesis submitted to the Kannada University for the Award of
the Degree of Doctor of Philosophy (Ph.D.)**

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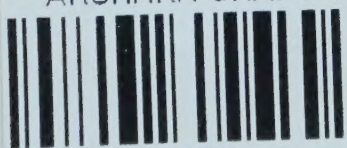
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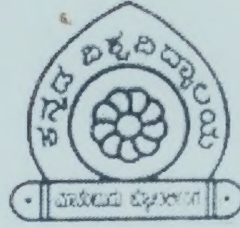
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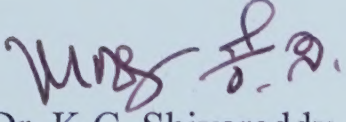


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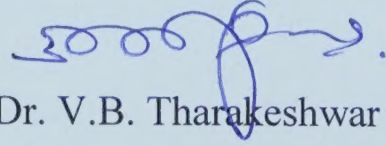
This is to certify that Sri. B. R. Chandrashekar has carried out the research titled **Intersemiotic Translation: A Case Study of Kannada Novels made into Films** under our supervision. The thesis being submitted to the Department of Translation Studies has not been submitted earlier for the award of any degree.

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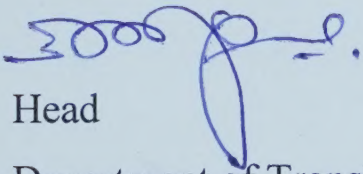
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Declaration

I have carried out the research embodied in the thesis titled **Intersemiotic Translation: A Case Study of Kannada Novels made into Films** under the guidance of Dr. K.C. Shivareddy and Dr. V.B. Tharakeshwar. I declare the thesis that I am submitting to the Department of Translation Studies-Hampi for the award of Ph. D degree has not been submitted earlier for the award of any degree earlier.

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Chapter-1

Introduction

In the present study, I shall be looking at film adaptations of novels considering the process of adaptation as a translation process, that too as an intersemiotic translation. In other words, I make an attempt to understand the relationship between novels and the films based on those novels using intersemiotic translation as a key concept to understand this relationship. Film adaptation, as part of intersemiotic translation, is a research area that remains under-studied in the context of Kannada films. Most often the critics look at the films adapted from the novels in terms of their faithfulness to the original. Films are not given due significance even though, on many occasions, films have been primarily responsible for the fame and circulation of the “original” novels (Bluestone, 1957:4).

First let me clarify my use of the key concept in my study “intersemiotic translation” and then discuss film as a media/as a language/as a complex sign system. Later in the second part of this introductory chapter I discuss the earlier studies on novel based films.

Intersemiotic Translation

Roman Jakobson in “On Linguistic Aspects of Translation” (1959) while discussing “three ways of interpreting a verbal signs” talks about three kinds of translation (interpretation):

- 1) Intralingual or *rewording* is an interpretation of verbal signs by means of other signs of the same language.
- 2) Interlingual translation or *translation proper* is an interpretation of verbal signs by means of some other language. and
- 3) Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems (Jakobson, 2004:139).

The film adaptation of novels is seen in ^{this} my study as a process, that falls under the category intersemiotic translation, where we can see novel as a verbal sign system which gets interpreted in the film by means of both verbal and non-verbal signs. Where dialogues, titles, subtitle (if any), lyrics are part of verbal signs and music, settings,

costume, lighting, camera-angles/perspectives etc. are part of non-verbal sign system. This aspect, that of film being a text that is woven using both verbal and non-verbal signs calls for reorganizing the definition of intersemiotic translation offered by Jakobson. If we reword the definition of Intersemiotic translation as 'interpretation of one sign system by another sign system' then that would take care of the complex signifying system that a film embraces. To be precise in the context of adaptation of novels into film, verbal signs of the novel (belonging to a particular language) interpreted by another complex sign system (which employs both verbal and non-verbal signs).

Film as a medium/language

The question of film as a language begins in the era of silent movies itself. Eisenstein, one of the foremost theorists of silent movies and of the beginning of sound movies, tries to account for the way a film communicates with the spectators. He uses the analogy of speech and inner speech to understand the role of 'montage' in film. While speech corresponds to the general rhetoric and the inner speech corresponds to the feeling generated by the image as an autonomous art.¹ This theory of Eisenstein is developed/debated and contested by later theorists as discussed below as film not only involves image but also language in the form of dialogues (some times even in narration) which complicates the issue further.

Balaz, another important film theoretician belonged to the school of formalism. According to Balaz, it was D.W. Griffith, an American film director, who created the new form of language by breaking the scenes in a film into fragments. Griffith created it by shifting the distance and the angle of the camera one fragment to another and especially by assembling his film not as a linkage of signs but as a montage of fragments. To Balaz the natural product of the oscillation between the subject matter and the technical form was the form-language. Cinema was forced to look at new subjects due to economic factors. These subjects demanded the utilization of new techniques such as

¹ For a detailed contribution of Eisenstein's theory to film studies see the chapter "Sergei Eisenstein" in *The Major Film Theories: An Introduction* (1976) by J. Dudley Andrew, for the discussion of his article "Word and Image" especially the concept of speech and inner speech see page numbers 72-73.

close-up and montage. These techniques helped in the emergence of a form language. This form language later on dictated the kinds of subjects and the stories that were suitable to cinema (Andrews, 1976: 86).

Balaz's remarks about adaptation reveal his view of artistic material. According to him as long as the film maker tries to reshape the subject through the form-language of cinema he is not wrong in picking up others artwork. For him, the adaptations of master pieces are not successful. He feels that a master piece like *Moby Dick* does not suit the medium of film. To him the different adapted versions of the work were a disappointment as it did not suit the film medium. Balaz's feels that the film should instead adapt mediocre works which would prove successful as cinematic transformation. He gives examples of *Birth of a Nation*, *Touch of Evil*, *Psycho*, *The searchers* and *Treasure of Sierra Madre* to show that mediocre cheap plays and novels have been made into magnificent films (Andrews, 1976: 87, 88).

Andre Bazin is a Realist Film theorist. He feels a film maker can make the cinema speak a conventional language in two ways. First, the filmmaker has the ability to manipulate several formal aspects of the image in order to give to the image of reality the shape he desires. Second, the filmmaker can give to his images any context he desires through the formative editing process known as "montage." In the first case he manipulates the light scale, the grays, the composition within the frame, the foreshortening of the third dimension, the isolation of the sense of sight from the other senses, and so forth. In the second case he "builds" the discursive or narrative meaning of the already "stylized" images by controlling their rhythm and the context in which they appear (Andrews: 144)

Metz is a contemporary French theorist. According to Metz linguistics was not applied as much as was necessary in the study of films. He feels that to understand how the medium of the film works one should go back to linguistics and formulate a language for the films. He describes the lack of and the necessity to use linguistics thus:

The failure of early film/language analogies came not from too much use of linguistics applied to cinema, but from too little use of it. The

relationships between these media are not simple and, once initiated, the linguistic study of film be pursued to the end if one wants to see exactly the kind of signifying system cinema is. True, cinema is not a complexly interwoven calculus like verbal language; it seems more like a *place* of signification rather than a *means* of it. Nevertheless, to understand how this medium works for and toward signification we must investigate its methods of formalizing what appears through it. This too calls for a return to linguistics (qtd. in Andrews, 1976: 223).

To Metz the notions of code and message are inseparable from those of the system and text. In cinema the codes and messages are not experienced in isolation but are interwoven with others in a text. To him it is in the text that the countless messages come together. It is a delimitation of a certain amount of material has been formed or coded. The single film according to Metz is the privileged text. The single film is the boundary for the creators of a film, a product they are paid to complete. This is the commercial unit for the distributors and the theater managers. Like wise the spectator who pays, comes to see the single film as a text. For him the beginning and the end of a film gives satisfaction, that he has seen a good film (Andrews, 1976: 227,228).

According to Metz all other kinds of films must be ignored and the study should be restricted only to narrative films. To him denotation comes before connotation. Before the study of style, genre and poetic mood, we should study the various aspects of the plots that are presented in a film. To him Denotation is basic, because the basic materials of the film like sound and images presents a series of events that constitute the plot or a story. This is what he calls denoted. For him the basic material of the film is directly a sign of denotation. Connotation is secondary because it is not directly presented by the basic materials of the film. The way a film is presented has significance in what happens in it. The connotation is what is signified by a sign when the sign combines aspects of the basic materials of the film and the story that those aspects denote.

According to him there is no significant unit in the film which corresponds to the word in language. For him the smallest unit of the film is image. This image is already at the level

of a sentence. He gives an example of an image of a revolver. For him the image of the revolver does not correspond to the word revolver. In an image it is already a sentence. It has a meaning that here is a revolver or it is a description of the revolver (Harman, 1999: 91).

Wollen, a film semiotician feels that Metz's appeal to linguistics is an error. He feels that we must rely on Pierce's general theory of signs. This he feels allows us to understand why the role of codes in films is different from the primary role that linguistic codes play in everyday use of language. He endorses the idea that we should "dissolve cinema criticism and cinema aesthetics into a special province of the general science of signs" (Harman, 1999: 94)

Harman expresses his doubts about Metz and Wollen advocating replacing film theory and criticism with a semiotics of the cinema. He tries to suggest several reasons for his doubts about this.

"Many aspects of film aesthetics appear to be part of semiotics only because of an equivocation in the use of the word code. The theory of signs, in Pierce's sense, contains no laws or general principles; at best it contains a few categories of classification. Semiotics is really a collection of three or four disparate subjects. It is not obvious that a close study of any of these subjects will be particularly fruitful for the study of film" (Harman, 1999: 97, 98).

Geoffrey Novell-Smith warns that films should not be studied only through semiotics but also through the theories of aesthetics. He says

"Films mean. But do they just mean. Because they can be described with the aid of language we can be led to think that description can substitute for the film. This is the perennial temptation of what I have called the linguistic analogy. But films also work in less describable ways. They work as painting or music do, partly through meaning but partly in other ways; partly in ways that have linguistic equivalents and partly in ways

that do not. The move in the direction of semiotics in the 1970's was, at least in part, a reaction against the kind of aesthetics that dealt in concepts that were 'indeterminate' and could not be brought within a rational schema. But the need for such a rational schema has become questionable. Too many of the things that films do evade attempts to subsume them under the heading of meaning. This is not to say there is no place for historical poetics or for semiotics of culture in film study. Clearly, there is. But it is also time to consider a return to theories of the aesthetic so thoughtlessly cast aside a quarter of a century ago" (Smith, 2000: 16).

The above scholars have shown apprehensions and doubts about considering Film as a Language. I have chosen to look at the film as a language, which has dialogues, titles, lyrics, etc which are verbal. So I would be looking at the process of the intersemiotic translation from the text of one sign system (novels) into a text of another sign system, which is both verbal and non verbal (films).

The History of Adaptation

There is a long history of literary adaptation in the films. In fact the first feature film in the United States of America *The Birth of a Nation* by D.W. Griffith was based on Thomas Dixon's novel *The Clansman* (Cook, 1999: 5). The films based on literary texts have proved to be successful commercially in Hollywood (Bluestone, 1957: 4). The most successful film supposedly made in the United States of America is *Gone with the wind* (1939) is also an adaptation. The film directed by Victor Fleming is based on the novel of the same name by Margaret Mitchell. The great number of literary texts adapted to the screen is a testimony of the influence of literary texts on films. On the great number of the literary texts adapted into films, George Bluestone has this to say

[T]he novel began a still unbroken tradition of appearing conspicuously on story conference tables. The precise record has never been adequately kept. Various counts range from 17 to almost 50 per cent of total studio production. A sampling of RKO, Paramount, and Universal motion picture

output for 1934-35 reveals that about one third of all full-length features were derived from novels (excluding short stories). Lester Asheim's more comprehensive survey indicates that of 5807 releases by major studios between 1935 and 1945, 976 or 17.2 per cent were derived from novels. Hortense Powdermaker reports, on the basis of *Variety's* survey (June 4, 1947) that of the 463 screenplays in production or awaiting release, slightly less than 40 per cent were adapted from novels. And Thomas M. Pryor, in a recent issue of the *New York Times*, writes that the frequency of the original screenplay, reaching a new low in Hollywood, "represented only 51.8 per cent of the source material of the 305 pictures reviewed by the Production Code office in 1955." S Appropriate modifications must be made in these calculations since both Asheim and Powdermaker report that the percentage of novels adapted for high-budgeted pictures was much higher than for low-budgeted pictures." (Bluestone, 1957: 2, 3)

Films borrowed their plots from literary texts and attempted to translate and recreate them on screen. The differences between a novel or play and the film based on it arise because of the demands of the conventions of the films and by the expectations of the audiences for the film. The studies on film adaptations have veered around more on the limitations of the films vis-à-vis the novels. Even in the studies other than the limitations the focus has been of the changes in the films which see the film as a medium different than the novels. I would like to mention George Bluestones work in this regard as an example where he sees the limitations of the novels and the films, to study the adaptations of the novels into films. There are not enough studies on the intersemiotic translation of the novels into films

Peter Reynolds edited book, *Novel Images: Literature in Performance* demonstrates how we can look critically at adaptation of the literary texts for screen, stage and television. The contributors to the book argue that the adaptations should not be seen as secondary or marginal because through them, we can enter into an exciting debate with the literary text itself (Reynolds, 1993).

The book *Shakespeare: The Movie*, edited by Lynda E Boose, brings together an impressive lineup of contributors to consider how Shakespeare has been adapted on film, TV and video and explores the impact of the popularization of the canonical status of Shakespeare (Boose, 1997).

The book *Film and Literature*, edited by Marcus looks at how the film adaptations have to remain faithful to the source text (film, *catch-22*). There are essays which show that the changes in a film are necessary to suit the tastes of the audiences (film *Pygmalion*). The book mainly deals with the limitations of the film vis-à-vis the novel. (Marcus, 1968)

Eckstein, in *Cinema Journal*, shows how the director John Ford succeeds in making the protagonist, Ethan in the film a dark character. The director does so by including sequences in the film which renders the character crueler than in the novel (Eckstein, 1998)

Ben Brewster's book *Theatre to cinema* sees the relationship between the early cinema and the 19th century theatre for the fifty years. It seeks to characterize what features of 19th century theater the early film makers borrowed or adapted. These cinema seized on those aspects of spectacular staging that can be called 'pictorial' (Brewster, 1997).

Bounds's book *Perry Mason: The Authorship and reproduction of a popular hero* looks at how the detective character Perry Mason is adapted into the film from the novels. The book talks about the adjustments and the changes the novel has to undergo to be adapted in to a film. (Bounds, 1996)

Judith Mayne in *Private Novels, Public Films* shows how the separation of private and public in western culture becomes a central concern in the narrative art, first in the development of a novel and later in a "new" narrative form the American cinema (Mayne, 1998).

Gina Macdonald's edited book, *Jane Austen on Screen* is a collection of essays explaining the literary and cinematic implications of translating Austen's prose into film. The contributors raise questions of how the prose fiction and cinema differ. How there are changes in the script and character to suit the commercial audiences. It also shows how continually remade films evoke memories of earlier production (Macdonald, 2003).

Edward Branigan's *Narrative Compression and film* presents a telling exploration of the basic concepts of narrative theory and its relation to film and literary analysis, bringing together theories from linguistics and cognitive science, and applying them to the screen. Individual analyses of classical narratives form the basis of a complex study of every aspect of filmic fiction. He looks at different films and explores the subjectivity in *Lady in the Lake*, multiplicity in *Letter from an Unknown Woman*, postmodernism and documentary in *Sans Soleil*. Through his exploration of film, Branigan expresses how the study of narrative should be viewed as a distinct strategy for recognizing, isolating and articulating the fundamental role which narrative plays in our response to the world as a whole (Branigan, 1992).

The significant feature of a film adaptation is the cultural transfer. The adaptation or translation is more than just a linguistic transfer since it involves the transmission and communication of non-linguistic factors like culture, religion, stardom, etc. It is here that the present dissertation takes deviation from Roman Jakobson whose theory of intersemiotic translation is linguistic oriented. In other words, an attempt is made to go beyond the linguistic aspect of translation and focus on non-linguistic factors. The dissertation is interested in how adaptations of verbal texts propagate cultural aspects and how they are transmitted, distributed, and regulated by means of translation. By taking verbal texts to the screen, film adaptations widen the scope of their readership, offering them greater visibility.

History of adaptation of literary texts into film as intersemiotic process in Kannada

The relationship between Kannada literary texts and its film adaptation is a special one. In Kannada the earlier adaptations were from the dramas. The first film of the talkie era, *Sati Sulochana* released in 1934 was from mythological drama. The film was directed by Y.V. Rao. The films that followed like, *Sadarame*, *Vasanta Sene* and *Purandaradasa* were all stage adaptations. The troupe of Gubbi Veeranna was the main source of material for the films adapted from the stage. *Sadarame*, *Jeevana Nataka*, etc. are examples to these films adapted from the stage. This was followed by the adaptations from the short stories. *Kanyadaana* in 1954 was the first film adapted from a short story. The film was directed by B. Vittalacharya and then onwards many films were adapted from the short stories. Films like *Ghatashraddha*, *Tabarana Kathe* etc. based on the short stories were all successful in getting national recognition. The first film adaptation from a novel was *Karuneye Kutumbadha Kannu* by Krishna Murthy Puranik and directed by T.V. Singh Thakur in the year 1962. From then on many “serious” and “popular” novels have been filmed successfully and unsuccessfully. There is also a film directed by T. S. Nagabharana based on the poems of the poet K.S. Narasimhaswamy, called *Mysooru Mallige*. (Thorawal, 2000. and the official document of The Karnataka Film chamber of Commerce (List of the films released between 1934 to 2004)).

Since the last forty or fifty years there are innumerable films which are based on Kannada novels, short stories, poems and dramas (Out of a total of 2419 films up to the end of 2004, around 300 films or roughly 12.5% are adaptations from the literary texts). As is obvious Kannada films have relied on different genres of Kannada literature. But the lion’s share of Kannada adaptations belongs to Kannada novels. Even though there is a rich area for study of such film adaptations, there are hardly any serious scholarly studies on the same except a few stray articles. Unlike the west, Kannada film studies or translation studies do not seem to consider this area for research or any kind of academic examination despite the belief that the 70’s was a heyday of Kannada film industry (in terms of adaptations from the literary texts. Out of 367 films released in the decade around 62 or roughly 17% are adaptations from the literary texts) (See appendix 9).

There are hardly any books on the adaptations of Kannada films in Kannada. There are only some articles written in editions of literary criticism. We could include writers like Baragur Ramachandrappa and Mahabaleshwar Kaatrahalli who are among the few who have written on the subject of cinema in Kannada. The rest are all in English and they are written in Film Journals like *Deep Focus* by reviewers and scholars like N. Manu Chakravarthy. Here too the onus is not on the translations but on the factors like feminism, good adaptation, film review and interviews with the film makers.

Kaatrahalli writes about the magic called cinema. He writes about the many facets of the cinema. The camera influences the way the cinema is made. He talks about how narration plays an important role in the cinema in the same manner as in the literary texts. There is no comparative study between the cinema and literature, even though there is an essay called '*Saahitya matthu Cinema* (Cinema and Literature)' (Kaatrahalli, 1993).

Vaidyanathan talks about the success rates of the adapted films with respect to the number of awards won. He feels that the films adapted from the novels are refreshing and he thinks only good directors can do justice to them. He talks of *Samskara*, *Phaniyamma*, *Ghatashraddha*, etc. as examples to prove his point (Vaidyanathan, 1996).

Ramachandrappa writes about how the earlier films were adapted from sub-cultures. He gives the example of the first talkie *Sati Sulochana*, which was based on an episode in Ramayana. He talks about the different forms of adaptations, namely from the sub-culture, drama, short stories and novels. He talks about the merits and demerits of adaptations from the literary texts (Ramachandrappa, 2001).

In my thesis I am looking only at the novels made into films and not from the other forms like the drama, poems or the short stories for my research. I am looking at the changes that the time lag between the two different semiotic texts (novels and films) would bring in the process of intersemiotic translation. I have taken four case studies to see the changes that have occurred due to the time lag between the time the novel was written and the time the film was made. I have made a comparative study of the narration of the

two semiotic texts and made an attempt to find out the difference between the two. I have then tried to reason the causes for the changes between the two semiotic texts.

I have chosen the filmic texts arbitrarily from each decade starting from the seventies. *Nagarahaavu* (Kanagal:1972) is from the seventies, *Bandhana* (Singh: 1984) from the eighties, *Hoovu Hannu* (Singh: 1993) from the nineties and *Dweepa* (Kasaravalli: 2002) from the first decade of the twentieth century.

Case studies

The first case study I have taken up constitutes the second chapter. The novel and film *Nagarahavu* is discussed in this chapter. The novel (Tha ra su. 1954) was published in the 1960s. The film version came in the year 1972. In the first section I have given bibliographic details and filmographic details along with the context. I have also tried to place the novel in the time of its publication and the movement with which its author is generally recognized. In the second section I have compared the novel, the verbal text, with the corresponding events in the film, the filmic text. I have then explained the differences between the two texts in terms of deletions, additions and modifications. In the third section I have tried to account for the deletions, additions and modifications by looking at the context in which the film originated, mainly that of the emergence of new genre of films in Hindi and its entry into Kannada through the film. The director of the film Puttanna Kanagal was known for directing films which were women centric. But in *Nagarahavu* we see that the film has seen deletions, additions and modifications which make the male-protagonist of the film a kind of a rebel hero or an angry young man. The film seems to be moulding his character into an angry young man. Thus this film seems to have brought into the Kannada film the genre of the angry young man or the rebel hero.

In the second chapter I have seen the changes that are effected by the stardom of the protagonist in the due course of time.

The second case study that I am trying to explore is that of the novel and film *Bandhana*. The novel *Bandhana* (Navaratnaram: 1973) is written by Usha Navaratnaram and the film directed by S Rajendrasingh Babu is discussed here. The novel was published in 1973 and the film version came in 1984 after a gap of nearly 11 years. Here again in the first section I have given the bibliographic and the filmographic details along with the context. I have discussed the other novels of the novelist and tried to discuss the novel in terms of so called “popular literature” genre that arose in 1960s in Kannada. In the second section, I have tried to trace the difference between the verbal text with the filmic text. In the third section I have tried to argue that the subtle changes made in the plot in the filmic text renders a woman centric verbal text into a male centric filmic text.

In the fourth chapter how new ideologies have effected the changes in the film *Hoovu Hannu* is the third case study that I have discussed in the fourth chapter. In the first section of the chapter, I have traced the popularity of the novelist and the number of her novels that have been filmed. The novel *Hoovu Hannu* (Triveni: 1953(?)) was published in 1960s. The filmic version came in the year 1993. In the second section, I have seen the novel and the filmic equivalents and the changes that are more dominant in the filmic text. I have observed that two very important discourses that were dominant in late 80s and 90s have impacted the production of the filmic text accounting for the changes that are there in it compared to the novel. The Hindutva discourse which began in the late eighties had gained prominence by the time of film production. The anxieties regarding Kannada language and the question of Kannada versus others were highly dormant during 80s and 90s. In the third section, I have discussed how the filmic text participates in the production of these two discourses and perpetuates, though it is also a result of such a discourse.

In the fifth chapter how the production of the film has effected the changes in the film. The final case study is that of the novelette and film *Dweepa*. The novelette *Dweepa* (D’Souza: 1970) was published as a story in 1970 in a weekly magazine and then later published as an independent book in 1978. The film was made in the year 2002. In the first section I have given bibliographical and filmographic details of the two texts. I have

also discussed the other texts of the novelist and also the film director. In the second section, I have discussed a small trend of successful commercial actresses taking up production of films and also acting in them that briefly appears in and around this time in Kannada film Industry. These actresses would sign up successful directors who were capable of bagging awards. Girish Kasaravalli is known to be the most successful director in Karnataka in terms of the number of awards won. These actresses would probably want to prove their acting mettle in such films and the incentive of course would be bagging a national or a state award. We see a precedent prior to Dweepa, actress Jayamala had made *Thaayi Saheba* which had won the best feature film award in the year 1998. This seems to have inspired actress Soundarya to produce a film with Girish Kasaravalli as the director. In the third section I have looked at the two texts and found two major changes in the novel. The family of marginal farmers in the verbal text becomes landless tribal people performing a religious rite for their survival. The longing of the female protagonist for a piece of land so as to shun the life of shame becomes very important. I have framed my argument with these two changes to show how the intersemiotic translation of the filmic text moves towards woman centric from just the sufferings of the family might be because of the fact that the female protagonist herself is the producer of the film.

Chapter-2

Nagarahavu: Emergence of angry young man

In this chapter I am looking at the deletions, changes and modifications in the film which turns the protagonist into a rebel hero or an angry young man.

The novelist Tha Ra Su

I am giving a detailed biographical history of the writer of the novel T.R. Subbarao, who was famously known as Tha. Ra. Su. He has written many historical novels and a majority of these novels are based on the rulers of his birthplace, Chitradurga. There are five novels in this series on Chitradurga. He has another historical masterpiece *Shantala* written on the Hoysala king Vishnuvardhana. He has more than fifty novels to his credit. He modeled his earlier writings on his mentor Aa Na Kru or A.N. Krishnamurthy.

Nagarahaavu is a combined volume of the three novels *Nagarahaavu*, *Eradu hennu ondu gandu* & *Sarpamatsara* written in the year 1954. The main plot of the novel is set up in Chitradurga. For a detailed list of his works see Appendix-1.

The film

A brief Filmography

- 1) *Bellimoda* (The Silver Cloud) (1968)
- 2) *Mallamana Pavada* (The Miracle of Mallama)(1969)
- 3) *Kappu Bilupu* (Black and White)(1969)
- 4) *Gejje Puje* (the worship of the anklet) (1969)
- 5) *Karulina Kare* (The cry of the womb) (1970)
- 6) *Sharapanjara* (The cage of Arrows)(1971)
- 7) *Sakshathkara* (The Realization) (1971)
- 8) *Nagarahaavu* (The Cobra) (1972)

In the brief filmography I first make a list of the films of Puttanna Kanagal the director of the film up to the year 1972. This is to show that Kanagal Puttanna made films on women centric subjects. In the case of *Nagarahaavu* I am trying to show Puttanna Kanagal has

made a hero centric film. This is a major deviation from his other earlier films. (For a detailed Filmography see Appendix-2).

In this chapter I have first made a detailed comparison between the novel and its adapted intersemiotic text, the film. Then I have noted the modifications, additions and the deletions in the film. I am seeing if the time lag in the intersemiotic translated text is the reason for these changes. Finally I have argued that the film shapes “an angry young man” devoid of other emotions as a hero from a more humane being who emerges in the reading of the novel.

Comparisons between the novel and the film

The opening scenes

The novel starts with the scene of the film. Ramachari and his friends are watching a film when the ticket collector enters the hall and are forced to come out without watching the rest of the film. This causes great heartburn to Ramachari, as he identifies himself with the hero of the film. He feels the film is a fillip to his feelings. His friends are equally aggrieved as they are not able to see the end of the film. Ramachari is angry the people of the film tent are not allowing them to see the entire film free of cost. He threatens to burn the tent one day if they continue to stop them from seeing the complete film. His friends try to make him see reason telling him they are seeing it free and it didn't matter even if it was a part of a film. Ramachari would have none of it. He wants to see the entire film. The friends know it is difficult to calm him down when he is angry and promise to help him in teaching the management of the film tent a lesson (Part 1, P 1-6). This doesn't find a mention in the film version.

The film starts with Ramachari, a boy breaking the pot of a woman. He is playing and has broken it accidentally. Chamaiah, the teacher intervenes and volunteers to pay the damage to the woman. He tells Ramachari to come home as his wife had prepared dosa¹. Ramachari smacks his lips at the word 'Dosa' (Disc1, 00.00-00.53).

¹ This is a dish which is made out of ground rice.

The opening scene is followed by the narration in the film. A wheel revolves to show the passage of time and the narrator narrates that as the wheels of time revolved Ramachari became a foster son to the childless Chamaiah. He became a firm devotee of Chamaiah and was ready to lie down his life for him. But in the eyes of the other citizens of the town he was a scoundrel and a quarrelsome boy and was someone always trying to seek revenge. (Disc1, 00.54-01.12)

The opening scene of the novel and the film is important in the process of intersemiotic translation. Whereas the novel starts with the film playing in a tent and the boy Ramachari getting lost in the charm of the film the filmic version does not mention it at all. In the novel the boy Ramachari does not grow up by many years. He just grows up around two to three years. The novel revolves around the boy's exploits and heroics in those years.

The film on the other hand employs an interesting technique to make the boy grow up from his childhood into his teenage. We see a revolving wheel and a narrator narrating the events. The narrator goes on to say as the wheels of time revolved Ramachari grew up to be an obedient disciple and an ardent fan of Chamaiah and becomes a foster son to the childless Chamaiah and his wife. This ploy succeeds in making Ramachari grow up by the end of the narration.

Ramachari's formative school days

Ramachari is a very poor boy. He comes to the school with a torn knickers, half shaven head (denoting a Brahmin), with the marks of chicken pox on his face. He is a very lean boy. The teacher of the elementary school thinks he can easily handle him, but he is wrong. The teacher of the school, Muragayya, is a very strict man and all the students fear him. Muragayya would punish his students like he had got his training straight from hell. He was of the opinion that if the student is not punished then he is not worthy of learning in his school. There is a description of the different kinds of punishments Muragayya would subject his students into (P 8). Ramachari has exhausted all the punishments of his teacher. But he has not learnt a lesson, instead his pranks increase.

There is a daily dossier of complaints against him. The commonest being he ate the food of some other student. Ramachari being poor is not able to afford the different kinds of delicacies the other students bring to the school. So he snatches the food from the others. The teacher would never think about the veracity of the complaint. The moment a complaint was brought he would start punishing Ramachari.

Ramachari tames the Monitor

Ramachari has had enough of the punishments. He wants to put an end to the punishments. The only way he thinks of an escape from the punishment is by taming the monitor of the class. Prabhanna is the monitor of the class. Ramachari fights and vanquishes the monitor and extracts a promise from him to never complain against him. The other boys give in to him as the monitor sides with him. In this way Ramachari earns the respect of his fellow students (Part I, P 9-14).

Ramachari teaches his teacher a lesson

There is however an aberration. Ramachari is not able to lord over a student Nanjunda Shetty. Nanjunda Shetty is the son of an influential liquor trader. He is accompanied by a servant, who threatens and beats up anybody who messes with Nanjunda Shetty. Ramachari's grouse is that the pockets of Nanjunda Shetty are always full of sweets and chocolates, which he never shares with any of the boys. But coming from the poor family Ramachari, is not even able to have a decent breakfast, let alone the other eatables. Ramachari is not able to fight Shetty as he is afraid of the servant who accompanies him. One day, Ramachari is very hungry. He asks Shetty to give him some thing to eat. Shetty refuses, and goes on munching the sweets he has brought into the class. Ramachari decides to teach him a lesson. So, he plays a prank on Shetty by putting cow dung in his pocket, thereby rendering the sweets useless. Shetty complains to the teacher. The teacher rushes towards Ramachari to punish him. Ramachari runs away from the school to escape punishment. The boys in the school do not help the teacher by catching Ramachari knowing fully well what their fate would be once the school closed.

Ramachari bunks school, as he is afraid of the teacher's punishment and the beatings of Shetty's servant. Muragayya tells the monitor, Prabhanna to inform Ramachari's parents about his absence. Prabhanna goes to Ramachari and tells him of the teacher's orders and shows him the letter written to his parents. Ramachari tells Prabhanna to keep the letter with him for one more day and promises to attend the school the next day. Ramachari's friend Cheluvachari who has come to play with him comes to know of his fears. He tells him of an idea to tame the teacher and tells him to go to school. But Ramachari is still afraid of the servant. Cheluvachari takes him to the gymnasium. There he introduces Ramachari to the wrestler Sannabasappa, who is to become an important person in Ramachari's life. The wrestler assures him that the servant who is also the student in his gymnasium would not harm him. Ramachari is relieved.

Ramachari goes to the school as usual the next day. Shetty is accompanied by the servant, Shetty complains to him. But the servant tells Shetty to part with his eatables. The other students are astonished. They instantly become Ramachari's followers for taming such a dangerous man. Muragayya on seeing Ramachari is very angry and beats him on the palm. The palm suddenly bloats. Ramachari gives out a loud yell. His friend Cheluvachari on seeing that rushes out to bring the wrestler. The wrestler chides Muragayya for beating the student so mercilessly. Muragayya is ashamed that he is chided in front of his students. He begs for forgiveness. The idea of Cheluvachari has borne fruit. He had put the juice of a certain plant on Ramachari's palms, which bloated at the beating. The teacher would never again hear complaints against Ramachari, nor would punish him. The whole class becomes his followers after this. The teacher passes him to the next level to escape from his tantrums. This episode demonstrates the fearlessness of the boy and his leadership ability (Part 1, P 15 to 35).

Ramachari's family

Ramachari's father, Madhva Ramacharya is not a well to do man. He earns his livelihood by reciting the epics and puranas in the temples. His mother, Sona bai helps the neighbors in preparing curry powder, puffed rice and sometimes in cooking and earns a measly

income. Ramachari has two younger brothers and a sister. This is about Ramachari's family (Part 1, P 37).

Ramachari and his friends exploits

The novel describes in detail Ramachari and his friend's exploits, which make them a terror in the town. Ramachari goes to the gymnasium regularly. The wrestler, knowing that Ramachari is very poor and cannot afford the good food needed for body building takes it upon himself to feed the boy. Ramachari grows up as a strong lad due to this. He and his friends celebrate the festivals in their own inimitable style, by troubling the people of the town. His father and mother try to make him see sense and bring him back on track, but they fail. His father totally stops scolding and beating him after being threatened. His mother is all tears but she cannot do anything as he doesn't heed to her pleas. No one dare say anything to him and hence they carry complaints against him to his mother. His mother is tired of hearing the complaints and prays to god to give him good sense (Part I, P 36 - 48). The film however makes no mention of the financial status of the family. The film deletes the details of his growing up years.

Ramachari's malpractice in the Examinations

In the novel Ramachari is attending his lower secondary examinations. The gang members, i.e. his friends are helping him to copy. His friends Varada and Anantharaju draw the attention of the invigilators towards them. At that moment a member of his gang Prabhanna passes a chit to help him to copy. Ramachari is trying to write his paper with the help of the chit. The invigilators time is up and the headmaster, Shamarao comes in as a new invigilator. He is known to be a very strict man, who has managed to tame the unruly students and made them obey him. He is also very strict with the other teachers. He also is aware of what the mischievous Ramachari and his gang are capable of. He has an eye especially on Ramachari. Ramachari too is well aware of his headmaster's credentials. He tries his best to avoid his attention and copy. But he is unlucky and he is caught. But he does not cave in easily. He grabs the chit given to him by his friend Prabhanna and swallows it up. The headmaster is clueless; He is very angry and slaps

him over there and asks his peon to bring him to the office. In the office he beats him up until his hands fail him. But Ramachari is adamant; he would not let him know the name of the student who has helped him with the chit to copy in the exam. The furious headmaster asks his peon to drag him out of the school and tells Ramachari to keep off the school (Part1, P 50-57).

In the film Ramachari is writing a paper in his examinations. He is trying to copy. The principal enters the hall and finds out that Ramachari is up to something. He pretends to go out of the hall and is watching from the door. Ramachari thinking there is no one watching him pulls out a sheet from under his pants and slips it into the answer sheet. The principal comes and catches him and asks him to strip his pants. Ramachari pleads with the principal not to humiliate him in front of his fellow students. The principal would not listen to him. He is made to strip his pants. Ramachari has slips stuck all along his legs, for copying. Ramachari is driven out of the exam hall only in his underwear. Ramachari decides to take revenge on the principal (Disc1, 07:09-10:00).

Ramachari criticizes the exam system

In the novel Ramachari is very angry that the headmaster insulted him in front of his friends. He wants to take revenge on him. He trudges along and reaches his friend Cheluvachari's place. Srikantachari, his friend's father asks him if he had done well in the exams and he replies yes and says that he doesn't have exams in the afternoon. His friend is astonished, he remembers Ramachari telling him that he has exams the whole day. He meets Ramachari after a while and finds out that he has been debarred. Ramachari tells him about his intention to seek revenge. He tells him that all his friends could meet and take a decision. His friends urge him to postpone his plans until they completed their exams and he agrees.

Ramachari reaches home in anguish. He lies to his mother that he has done his exams well. His father has gone to school and found out that he has been debarred for copying in the exams. Ramachari tries to go out of the house in the pretext of borrowing a book from his friend as soon as he hears his father's voice. His father comes in and starts bashing

him. His mother tries to intervene and is also bashed. Ramachari has to admit he has been debarred from the exams as he was caught copying. He walks out of the house as he cannot see his mother getting beaten. His father tells him to stay out of the house permanently and not to set foot in the house. Ramachari tells him he would do so. His mother is terrified, she pleads with Ramachari not to leave her. She tells him to get out of his ways and get to good ways so that they can all be happy. He promises her to do the same and leaves the house.

The incident leaves a bad taste in Ramachari's mouth. He cannot live in his home peacefully. He can't walk around the town too. Wherever he goes the question follows him. Everyone is asking him about his getting debarred. Ramachari is helpless and at the same time furious. He doesn't know what to do. He curses his friends for tying his hands asking for postponement. He would have felt better if he had been able to take revenge on his headmaster. The exams are over and he heaves a sigh of relief. He can now avenge his humiliation. His friends meet him and tell him that the exams being over they could go out on a picnic. Ramachari would not have anything of it. The first thing he wants to do is to avenge his humiliation. His friends try to convince him, but fail and have to toe his line (Part1, P 58-76).

In the film Ramachari goes home and criticizes the exam system. His father has come to know of his expulsion from the examinations and hurls abuses. Ramachari asks his father if he had ever uttered one good thing about him all his life. His father corners by saying if Ramachari had ever done one good thing to merit one. Ramachari walks out of the house (Disc1, 10:20-12:10).

Ramachari takes revenge on his head master/Principal

In the novel, Ramachari and his friend Cheluvachari, hatch a plan to haunt the headmaster. First they begin to throw the stone on the roof of his house, which is a tiled house. The headmaster's wife is terrified. She wakes up her husband and tells her that stones are being pelted on the house. The headmaster tells her that it being a tiled house, it must be rats running along and she has mistaken them for stones. But after some time the stones fall again on the roof and she yells loudly telling him they could be thieves.

Shamrao, the headmaster comes out to look for the culprits holding a lantern. The friends break the lantern with a stone. The man is terrified and cries out loudly that thieves have entered. His yelling brings in the neighbours, who assemble with lights in their hands. The two boys escape.

The headmaster complains to the police about the incident, but nothing happens. The stone throwing is not continuous, but is sporadic. On the days where there are no stone throwing incidents someone in the crowd makes indecent remarks about him and escapes. The headmaster is ashamed and does not know what to do. After a few days Ramachari and his friends write some indecent words about the headmaster on his compound with charcoal. The wife of the headmaster is aghast. She tries to wash the writings but cannot erase them completely. Her neighbour sees it and sympathizes with her. She is steeped in humiliation (Part 1, P 77-83).

In the film Ramachari goes to the principal's home the same evening. He throws stones and breaks the windowpanes. He further wrecks havoc by breaking all the pots. The principal comes out with a lantern and he breaks it. The principal is red with anger and tries to chase him. He hides and overpowering the principal ties him to an electric pole in only his underwear. (Disc 1, 7.01- 13.27) All this is shown in the flash back.

Chamaiah narrates the events after Ramachari leaves tying the principal. This is again in a flash back.

Tungamma², wife of Chamaiah, comes out of the house early in the morning and sees the tied Shamrao. She runs into the house calling for her husband. Chamaiah sees the tied man. He unties him and takes him in giving him his clothes. The principal is seething with rage. He talks of punishing Ramachari, by handing him over to the police. Chamaiah calms him and tells him to be generous and loving towards his students. The principal jeers him saying that he, a college principal³ had to learn from a middle school teacher⁴, how to handle his students. Chamaiah with great difficulty calms the man and promises

² The underlined name is the name in the film. In the novel she is Singamma

³ Shamrao is a college principal in the film

⁴ Shamrao is a colleague of Chamaiah and is in the same school

to bring Ramachari and make him feel sorry for his act (Disc 1, 13.28-16.24). In the novel Shamrao is a headmaster and in the film a college principal.

Chamaiah offers to help the headmaster/Principal

In the novel Chamaiah, a master in the same school as the headmaster comes to their rescue. He tells the couple he would bring the culprit to them and make him feel sorry for his act. The headmaster is furious. He tells Chamaiah to tell him the culprits name so that he can punish him. Chamaiah consoles him and goes out to bring Ramachari. He goes to Ramachari's house, where his father tells him he doesn't come home regularly. He even tells the master that he use his influence and mend Ramachari. The master consoles him and goes out in search of Ramachari (Part 1, P84-86).

Chamaiah's love for his birth place

There is an introduction to Chamaiah. Chamaiah is a native of the town. He has high regard for the place and its residents. He takes upon himself to see that the outsiders always feel at home in the town. His higher officers are always taken good care of. They are never given any opportunity to complain about their stay. The officers are happy that he never asks for any favours for all the help. Chamaiah is just happy that the people coming from outside have a pleasant stay. The officers whey they are transferred have a good word about him to tell their relievers.

There is an anecdote to show how Chamaiah goes overboard to help his colleagues. Sanjeeva rao, his fellow teacher has a big family. He has taken the groceries as loan from a grocer and the amount has risen to rupees 150/-. Rao is transferred to another place. But the grocer would not let him go without repaying his debts. Rao's wife goes to Chamaiah and tells him about it. Chamaiah goes to the grocer and tells him to let the poor man go and write off his debts. The grocer doesn't agree. Chamaiah agrees to give him a promissory note for the debt. The town elders of the community, to which the grocer belongs, come to his shop to collect funds for a seminary in a temple. Chamaiah uses the opportunity and tells the elder about the grocer's greed. The elder intervenes, and the debt is written off. He even writes a letter to his fellow community people and asks Chamaiah

to collect money from them and hand over the same to the poor man. Chamaiah does that and manages to collect rupees 300/-, and clothes for the couple which he hands over to his colleague. The colleague is very happy and at the same time he is astonished to see such a huge sum. He has never seen such amount in his life. Chamaiah tells him to go to his transferred place and if he felt he owed something to the place, he could repay that debt by coming back to the town and teach the poor students, which he does after he retires. Chamaiah had the same love for his students and would never raise his stick to beat them. He would win them over through his love. It was this love that endeared him to Ramachari. Ramachari would listen only to Chamaiah and do his bidding, while he would never listen to any other person of the town. (Part I, P 88-103) This episode again is not there in the film version.

Ramachari apologizes for his mistake

Chamaiah finds Ramachari and takes him to a hotel and buys him food. After eating he takes Ramachari and tells him only cowards lie and the brave always tell the truth. Ramachari tells his master he was brave and would tell only the truth. He confesses his deeds to the master. The master wants to find out who his accomplices were in the deed. But Ramachari would never let the name of his accomplices even after the master tries hard. The master tells him he would be handed over to the police. Ramachari is ready to face the punishment alone rather than subject his friends to the same. The master tells Ramachari to go along with him and say sorry to the headmaster. Ramachari is reluctant as he fears he would beat him. The master tells him he would not let that happen. He tells Ramachari he would tutor him to write the exams again.

He brings Ramachari to the headmaster. Ramachari says sorry for his deeds and assures not to repeat it again. He tells the headmaster's wife that he loses his sense of mind when angry and whatever he does at that moment is instantaneous, which he has no hold on. The headmaster's wife asks her husband to compensate the boy financially, for a year, to which the headmaster agrees. Chamaiah takes upon himself to prepare him for the exams (Part I, P 103 to 120).

In the film Ramachari, is in the college. This is in fact the opening of the film after the wheels of time has shown him grown up. Chamaiah comes in search of Ramachari. He finds out from the boys swimming that Ramachari is on the top of the hill (Disc 1, 2.25-4.20). Ramachari is hiding, the master calls out for him, but he refuses to come before him. (Disc 1, 4.41- 4.44) After some chasing the master manages to catch him and calls him a coward, for hiding. There is a flag of a cobra fluttering on the top of the hill. Ramachari calls himself a cobra who would seek revenge on anyone who tries to harm him (Disc 1, 6.06-6.56).

Ramachari refuses to apologize. Chamaiah tells him the principal would hand him over to the police. Ramachari tells him being in the police station or in the college would make no major difference to him. Chamaiah reminds him that he was his teacher and he as a student must do his bidding. Ramachari tells him he was his teacher only in his school and not now. Chamaiah then uses emotion to win him over. He tells him even if Ramachari did not consider him his teacher, he always considered him as his son. He and his wife, childless themselves, considered Ramachari as their son and loved him like one. Ramachari melts down and says he is ready to do anything for his teacher. The teacher tells him to go and apologize to the principal. Ramachari tells him by asking him to apologize he was making him a coward. The teacher tells him that only the brave can be sorry for their mistakes and apologize, the cowards do not have the courage to say sorry. He chides him to say sorry if he was brave or go and hide if he was a coward. Ramachari not wanting to be seen as a coward agrees to apologize (Disc 1, 16.25-18.17).

Chamaiah accompanied by Ramachari is walking back to go to the principals house. Just as he has gone a few steps he sees a fluttering flag with the picture of a serpent, tied to a pole. He stops and asks Ramachari if he had flown the flag. Ramachari tells him he had. Chamaiah asks him what the purpose behind it was. Ramachari tells him it was not a picture of an ordinary serpent, but a cobra. He was also like one who would avenge any wrong doing to him. Chamaiah tells him the serpent was an emblem of Duryodhana's flag. He tells him to be like Dharmaraya, (Yudhishtira, the eldest of the Pandavas) and not Duryodhana. He tells him he should have Lord Rama as his idol and not Ravana. He

removes the flag with the picture of the cobra from the pole and lets it fly away (Disc 1, 18.18-19.20).

The two reach the principal's house. Chamaiah tells Ramachari to touch the feet of the principal and say sorry. Ramachari does it after some coaxing. The principal's wife tells him if he does such things, it would be very humiliating for them to live in that place. The principal asks him as to what made him behave so violently. Ramachari tells him he would never be in his senses and in control of himself, when in anger. The principal forgives him and tells him to be a good student (Disc 1, 19.21- 20.47).

This is the first incident that is common in both the novel and the film. But as we see they are both treated differently in both the medium. In the novel, Ramachari has his friends accompanying him in his deeds. In the film he is all alone and does not need anybody's help to solve his problems.

In the novel Ramachari has grown up by just around three years from the time he has tamed his teacher. He is still a boy and is in the middle school. He is angry at the headmaster for catching him while copying in the exams and beating him. He has copied from the chit given by his friend and has not let off his friend. He takes the punishment alone. He waits for the friends to finish their examinations and then sets upon taking revenge. He doesn't want to spoil their education. He is helped by his friend Cheluvachari, to throw stones at the house and instill fear in the head-master's family. Later on his other friends help him in writing the vulgar graffiti on the walls of the house. In the novel he doesn't do anything in person and the head-master doesn't know the culprit, until Chamaiah brings in Ramachari to apologize.

In the film Ramachari is copying in the exams by hiding the chits stuck in his legs inside the pants. The principal who suspects something foul catches him while he is removing the chit and expels him out of the examination hall by making him remove his pyjama and thus humiliating him. As Ramachari is walking after being expelled we see a cobra and Ramachari juxtaposed with the music of the snake charmers. This particular technique is employed through out the film whenever Ramachari is angry and is bent on

taking revenge. Ramachari returns the same night and hurls a stone and breaks the glass panes of the windows. He smashes the flower pots around and causes havoc. The headmaster chases him and he runs away only to corner him from behind and ties him to an electric pole with only his undergarments. He is rescued by Chamaiah in the morning after his wife Tungamma, sees the headmaster and cries out in shame. The principal is angry and wants to hand over Ramachari to the police. Chamaiah asks him to calm down and tries to explain to him how to behave with the students. Shamarao, the principal chides him a primary school teacher was teaching him how to manage the students. The difference is apparent as in the novel both Chamaiah and Shamarao are colleagues. But in the film Chamaiah has nothing to do with Shamarao. The progression is natural as in the novel Ramachari is just a boy and in the film he has grown by time and has reached teenage and hence is in college.

There is no mention of the flag post and the flag of the cobra in the novel. It is a technique employed in the film to show that Ramachari is just like a cobra ready to strike on anyone who would try to harm him. The title of the film also being Nagarahaavu, meaning a cobra, this could well mean that only the traits of the character which would gel with the title would be used and developed. The master trying to caution his disciple not to follow Duryodhana but follow Yudhishtira is also a very important facet. Duryodhana was also known for his hatred and revenge for his cousins the Pandavas. He had a snake as an emblem on the flag of his chariot. He was eventually defeated and killed by the Pandavas. Chamaiah does not want such a fatal ending to his disciple and hence he warns him to take Lord Rama as his idol and follow in his footsteps.

Ramachari takes revenge all on his own in the film as opposed to the novel where he takes the help of his friends. This might be because as I have already said the film is trying to focus on the traits of Ramachari which are like a snake. The snake doesn't go back and bring anyone for it to take revenge. There is a common belief amongst the Indians that the snakes, especially the cobras don't forget their tormentors for twelve years. It is always on the look out to seek revenge in these twelve years. In the same way

the hero of the film Ramachari is seeking revenge on his own and is not dependent on any one including his friends.

Singamma becomes Tungamma

One of the most glaring translations we see in the film is the name of Chamaiah's wife. In the novel she is Singamma and in the film she has been changed to Tungamma. In Kannada Singa probably means a derogatory word and is often used to tease someone who is uncouth.

Tungamma's love for Ramachari

In the film Ramachari goes to Chamaiah's house after apologizing to the principal. He calls out Amma (mother) to Tungamma, his teacher's wife. He asks her for something to eat as he is very hungry. Tungamma pretends to be very angry with him and tells him that he was not welcome in her house and that she does not want to talk to him, nor feed him. Ramachari tells her if it was her final decision and he too pretends to walk out of the house and to never enter it again. Tungamma stops him and tells him she was just saying it in jest and did not mean it seriously. During the talking between the two a portrait of Yashodha and Krishna appear on the screen (Disc 1, 22.05-22.12). She then takes him into the house, offering to give him something to eat (Disc 1, 20.49-22.52).

This is an important incident found in the film but not in the novel. The film in just one frame tells all that the novel had to say about Ramachari being the foster son of the Chamaiah couple. Krishna, the son of Devaki was the adopted son of Yashodha. It is very common to see the portrait of the child Krishna with that of Yashodha. In fact Yashodha is more of a mother to Krishna than his actual mother Devaki. The film through the frame of the portrait creates an imprint in the minds of the spectators that Tungamma was more loved by Ramachari than his own mother Sona bai.

The wrestler and the Gymnasium

The scene shifts to the gymnasium. Ramachari is fighting someone. The wrestler who is in charge of the gymnasium is seen walking in. Ramachari has just defeated someone and

is lauded. The wrestler takes him across, gives him breakfast and enquires him about the principal incident. He tells him that only bad elements merited such punishments and not his teacher. He tells him that as a disciple of Chamaiah and a student of his gymnasium, such acts should make him ashamed. He advises him that one should increase the strength of mind and body. A human being should not think of increasing revenge, cheating and other such bad qualities (Disc 1, 22.53-24.50).

This incident shows how much care the wrestler takes for Ramachari. The wrestler knows that Ramachari is poor and cannot afford good food so as to exercise in the gymnasium. So he feeds him with food. He is not happy just feeding his stomach and hence feeds him with the knowledge of good qualities.

Ramachari gets lessons from his teacher

In the novel Ramachari is taking classes from Chamaiah. His friends are all worried he is not there to play with them in the holidays. But Ramachari would not have anything to do with it. He knows even if he wished to he could not join them. Ramachari finds it difficult to concentrate on his subjects. Chamaiah reminds him of his goal; buying a silk sari, for his mother. Ramachari would instantly get back his concentration (Part I, P 121).

Ramachari's weakness

Ramachari hates to be called a coward. His friends exploit his weakness to the fullest when they want his help desperately. Ramachari is not able to play with friends in the vacations. In the evenings his friends manage to get their work done, like stealing fruits from a neighbour's fields or house hold by praising him or by calling him a coward. Ramachari is not at ease at being called a coward and he goes overboard to do things so as to escape the tag. This weakness of not being seen as a coward gets him into trouble innumerable times (Part I, P126).

The film deletes this episode and the details of his hatred to be called a coward. In the film Ramachari has grown up and is in the college. Chamaiah is just a teacher in the primary school. So, there is no way he can teach Ramachari. In those days primary school

teachers were normally matriculates, who would have undergone a teachers training course. Chamaiah being a primary school teacher probably must have not gone to the college and hence is unable to teach Ramachari who is in the college.

Varada's caste

In the film Ramachari goes to Varada's house. Alamelu opens the door and she is peeved at Ramachari's behavior. She tells her brother about the strange behaving man. Varada comes out and sees Ramachari and tells her that it was his friend Ramachari. He is applying Naama⁵ on his forehead. The Naama is the mark of the community, the Iyengars. We see Varada's parents performing puja (worship). They give him coffee. When Varada is leaving for college he warns him about his friendship with Ramachari. Varada tells his sister to get ready and leave for college as she is getting late (Disc 1, 24.50-27.34).

The film makes use of the properties at its disposal to describe. Varada is applying Naama on his forehead. This is a custom among the Iyengars. We see from the dress worn by the mother of Varada that they are from that community. In fact Varada makes mention of his caste. Thus the caste identity is established without much description.

The novel calls Varada an Iyengar to show he belongs to that sub-sect of Brahmins. It does not have any description of their customs and other details to prove the same.

Description of Alamelu

The novel describes the beauty of Alamelu. Alamelu is the sister of Varada. She is a very beautiful young girl and is well built unlike her brother. Her eyes are very beautiful, has rosy cheeks and curly hair. Her nostrils are larger and her lips are red. She is a girl who is desired by everyone with a great body. Alamelu thinks of herself as very beautiful after hearing about her beauty from everyone and her own mother. (Part 1, P126, 127) It is her beauty that gets her into trouble.

The film does not have the need to describe. In the film the image is there right in front and the audience can see the character.

⁵ A line applied on the forehead from vermilion paste

Description of Jaleel

Jaleel is a boy of around 18 years. He has been a prankster since childhood and has grown up with the beatings. He learns to steal to satiate his love for eatables. He had a bad acerbic tongue. He had a scarred face and with a squint in his eyes. His qualities along with his face had made him a pariah among his fellow beings. He somehow manages to get a job with Kapur chand, a kerosene dealer. The job is to light the street lamps by putting kerosene in them. Kapur chand is happy that he got a man to do the heavy job for a lesser wage. Jaleel is happy that he can save some kerosene, sell the same and make some extra money.

Jaleel does not give his salary or the extra money to his mother. His mother had to rear her, sell eggs and grind flour in the neighbourhood to earn money to care of her and her son. Jaleel spends the entire amount he earns on shirts, cigarettes and on gambling. His job was only for two hours in the evening. He would spend the entire day in gambling dens where he would get free tea and beedies. He even develops a taste for women, by going to prostitutes. So, when he has nothing to do, he would spend time by eave teasing singing a song or by chatting with women. (Part1, P 127-130)

Jaleel teases Alamelu

Jaleel whistles when he first sees Alamelu. Alamelu is frightened and looks back. Jaleel begins to tease her daily after knowing her school timings. After some days he approaches her and tells her to come to his school and he would teach her well. Alamelu complains to her brother. He assures to accompany her to school the next day. The next day Jaleel whistles and sings a song in Urdu as Alamelu appears. Alamelu whispers into her brother's ears about it. Varada doesn't understand Urdu, but by the tone he understands that it must have been something about his sister. He is angry and rebukes Jaleel. Jaleel is angry that someone has the guts to talk to him in such a way. He clinches his fist and is about to beat Varada. Alamelu tells Varada to run and they both run away. Varada tells his sister to go to school and that he would talk to Ramachari and his other friends and teach Jaleel a lesson (Part1, P 130-133).

In the film we see Alamelu is walking to go to the college. A cycle tyre is following her. After some time we see Jaleel on the cycle throwing a cigarette into his mouth. Jaleel sings a Hindi song and teases Alamelu (Disc1, 27.26-28.01). Alamelu complains about Jaleel to her brother. Varada meets Jaleel, tries to frighten him, but is beaten. (Disc1, 28.09-31.10)

Varada promises Ramachari

In the novel, Ramachari and his friend Prabhanna are playing dice. Varada goes to Ramachari and narrates the morning's events and asks Ramachari to save his sisters honor. The friends tease him for running away. Prabhanna tells him as to why Ramachari should help Alamelu, was she his sister or wife? He tells him that they would not have run away like him but would have taught Jaleel a lesson. Varada is very angry; he tells them that if he knew that his friends were eunuchs he wouldn't run to them for help. Ramachari is very angry at being called a eunuch. Varada tells him it was not him but his sister who had told thus when he told her his friends would help her. Ramachari asks Varada what would be his gift if he saved his sister. Varada promises to give Alamelu in marriage to him (Part1, P 134-138).

In the film Ramachari and his friends are playing cards. Varada goes to them and asks for a cigarette. He refuses to join them to play as he is upset. Ramachari enquires and he tells everything that transpired between him and Jaleel. Varada pleads with Ramachari to help him. Ramachari refuses to help him as he has nothing to do with his sister's honor. Ramachari tells him he could save her if she were to be his wife. Varada, suddenly tells him that his sister would be his wife. Ramachari warns Varada to be careful of what he is saying. Varada is very confident and even promises Ramachari that his sister would be his wife from that instant and he his brother-in-law. Ramachari then agrees to save the honor of his sister (Disc1, 31.15-33.35).

Here we see the difference between the novel and the film. In the novel they are playing a game that is normally played by children in the town, a game of dice. In the film they are playing cards, which is considered a vice and is played only by the grown ups.

Ramachari fights Jaleel

In the novel Ramachari gets to his task immediately. He confronts Jaleel in the evening, by leaning on a light pole. Jaleel comes on his bicycle carrying the kerosene can and sees him. Jaleel taunts him for standing near the pole and asks him to get out. Ramachari asks him if he was fed up with the place. Jaleel is very angry; he calls him a pig and tells him to stand aside leaving the pole. Ramachari calls his father a pig and tells him that he is in a Hindu colony and hence should not antagonize him and make life difficult for himself. Jaleel is not used to seeing people protesting; hence he is very angry and rushes towards Ramachari with clenched fists. Ramachari takes a stone and hurls it towards the can and breaks it. Jaleel is confused as to save the leaking oil or to chase Ramachari. He decides to do the latter thinking of punishing him some other day.

Ramachari goes to Varada's house to tell of his exploits. He meets his sister Alamelu for the first time and tells her about the events and tells her to tell the same to her brother who is not at home. Alamelu is impressed about what has happened. Alamelu's mother notices the two talking and then enquires about the incident and tells them to complain to the police. Ramachari assures her that nothing would happen to Alamelu and he would take care of her.

Ramachari leaves the place with mixed feelings. He had seen many girls including Alamelu before. But after Varada had told him that he would give his sister in marriage his whole thinking began to change. He has developed strange feelings. He is happy when she glances at him. He even assures himself if Alamelu would marry him. He even visualizes himself sitting on the marriage pandal⁶ and getting married to Alamelu. He is very happy at the visualization.

Ramachari begins to worry about Jaleel. He has seen him from close and knows that he is a very strong lad. He thinks of taking the help of his friends to tame him. But the thrill and happiness he would get if he defeated him alone comes to his mind. He would then have all the adoration of Alamelu just for him, which he would, otherwise, have to share

⁶ A huge tent erected during marriages and other functions to house the visitors.

with his friends if he took their help. He tries to think of a plan to defeat him. But nothing transpires and he banks on his instincts and goes home.

The next day he goes to Varada's home. Varada and his sister are ready. Varada's mother warns them to be careful. Ramachari and Varada assure her and set out to school. Jaleel is waiting for Alamelu. He sees Ramachari and remembering the previous evening's events he is seething with rage. Ramachari holds her hand and tries to walk to school. Jaleel stops him with some vulgar comments. Ramachari tells her to proceed and gets ready for the fight. Jaleel rushes at him and Ramachari who has learnt some lessons about wrestling skids him and hits him on his face. The two fight like dogs falling on the mud and they have mud all around them. Jaleel is very powerful and soon overpowers Ramachari. He puts him on the ground and is pounding his head on the ground. Varada seeing this gives out a loud cry and throws a stone at Jaleel. Jaleel is distracted by the stone hitting on the back, seizing the moment Ramachari bites Jaleel in the calf. Jaleel yells at the pain, which brings his mother out of the house.

Varada's yelling has brought people to the scene of the fight. The people intervene and hold back the two fighting people. Varada tells the crowd that it was Jaleel's mistake that was the reason for the fight and Ramachari had done no wrong. The crowd warn Jaleel and think of handing him over to police. Jaleel's mother pleads with the crowd to save his son. The crowd warns Jaleel and his mother to be careful, lest they be thrown out of the place. Jaleel's mother tells her son to be careful as they are living in a majority Hindu colony who if antagonized could make life difficult for them. Jaleel is afraid after being warned by his employer that he would dismiss him from the job and by his community elders warning that they would excommunicate him. Ramachari is angry that he could not take the fight to its logical end. He is looking for a chance to renew the fight, but Jaleel never gives him a chance. Slowly Ramachari forgets all about Jaleel (Part I, P 138-172).

In the film we see Varada walking along with his sister. Jaleel chides Varada. At that time Ramachari comes in his cycle and hits Jaleel's cycle. The two begin to fight. The girls of the college are also watching. One of the students of the college rushes to the

wrestler and tells him that Ramachari and Jaleel are fighting. The wrestler rushes to the spot. The public gathered there are trying to separate the two. The wrestler tells them not to fight like dogs and fight like tigers. The two begin to fight and soon Ramachari overpowers and defeats Jaleel. The wrestler asks Jaleel to garland the victorious Ramachari. Jaleel walks away along with his cycle. Varada teases him, but Jaleel does not strike back, upon which he heaves a huge sigh of relief (Disc1, 34.12-38.20).

In this incident we see in the novel there is a description of Alamelu and Jaleel. The film doesn't have to describe the characters as the characters are there in front of us as Alamelu and Jaleel. The main difference in the novel and the film is Alamelu has also grown up and is in the college. The novel talks of Alamelu's physique far better than that of her brother who is very skinny. This does not seem to be the fact as we see in the film. Varada, the brother of Alamelu is stocky and seemingly well-built. The other major glaring difference between the novel and the film is Jaleel is very much older than Ramachari. But in the film it doesn't seem so. Both Jaleel and Ramachari appear to be about the same age although the film does not make any mention of the ages between them.

In the novel Ramachari fights Jaleel twice. Once he fights proxy, by breaking the kerosene can. The next time he accompanies Alamelu to school and comes face to face with Jaleel. The two fight with each other rolling over the mud. Jaleel as has already been mentioned is older and stronger than Ramachari. Jaleel soon has Ramachari under his grip and begins banging his head on the floor. Varada watching this feels that Jaleel would kill Ramachari. He yells out loudly and hurls a stone which hits Jaleel on the back. Jaleel is stunned for a moment. Seizing that moment Ramachari bites him in the calf and Jaleel cries in pain, which brings his mother outside. Varada's yelling has assembled a crowd which separates the two. On learning what happened the crowd warns Jaleel and his mother to be careful.

In the film there is no such thing as a proxy fight. As soon as Ramachari sees Jaleel teasing Alamelu, he bangs his bicycle onto Jaleel's. Jaleel loses his balance and falls. The

two are fighting. The fighting is watched by the girls as well. Learning about the fight by a college student the wrestler rushes to the spot and asks them to fight like tigers. The two begin to fight and Jaleel is easily vanquished by Ramachari. The wrestler asks Jaleel to garland the victor, Ramachari and warns Jaleel to be careful in the future.

So, we see that in the novel the fight is inconclusive, but Jaleel has the upper hand. In the film it is not only conclusive but Ramachari completely defeats Jaleel. Another important aspect to be noted is that the bicycle. According to the novel Ramachari is poor and is not even able to afford for his food and clothing. How can he afford a luxury like a cycle? In the film however he comes on a bicycle. The surprising thing is that apart from this incident we do not see the cycle with Ramachari anywhere throughout the film.

Taming the manager of the cinema tent

The film episode is a very important incident in the novel. Ramachari comes to know a film tent has been erected in his town. He has never heard of the name before. He is very curious to know of the same.^o But he cannot enter the hall, as he cannot buy the ticket. He asks the gatekeeper to just let him once for some time. But his request is not heeded. He thinks of a plan. He finds a small opening in one corner of the tent. He crawls into the tent and begins watching, but he cannot see the entire film as the ticket checkers enter the hall during intervals. He takes his friends also along with him through the opening. But all they can see is only half the film and they are all very disappointed. But they take heart that it is only for free. Ramachari is not all that happy. He approaches the manager one day and asks him for a free pass to see the film. The manager wants to know if the boy is from some influential family. On knowing that he is just an ordinary kid, he chases him away saying that if he wanted to see the film he would as well do it buying a ticket. Ramachari begins his pranks. The posters, handbills and the vehicle carrying them are all smeared with cow dung. The posters hung on the electric poles go missing. The stone throwing tears the tent and the people rush out of the film tent afraid. The manager is aware as to who is behind all this. He lodges a complaint with the police. The police inspector sends a constable to the school to fetch Ramachari. Chamaiah, his schoolteacher also follows him to the station. Ramachari's friend Cheluvachari, runs to

the gymnasium and informs the wrestler Sannabasappa of the same. He too rushes to the station. In the station the inspector questions Ramachari. He fearlessly admits that it was him that did the things and that the manager's complaint is true. Ramachari tells the inspector that he had given a word to his teacher that he would never tell a lie even in adversity. The inspector is aghast. He is very much appreciative of the boy. He tells the master that he had not seen any criminal accept that they had committed a mistake and blesses him to remain truthful. The wrestler though is unhappy and resents that the boy is taken to the police station. He chides the inspector for taking the sides of the manager who is an outsider and challenges the manager to run his show without the help of the people. The manager offers excuse and also promises to provide the pass to Ramachari and his friends as long as they want to see the film. This incident raises the stock of Ramachari even further. He takes his friends to the film. He is a hero in front of his eyes. In the film, Ramachari equates himself with the hero. He sees Alamelu in the heroines. He dreams that he would do all that the hero is doing to win over his ladylove. This incident shows how adolescent and innocent the boy is (Part1, P 172-187).

This incident is deleted in the film.

Ramachari's thread ceremony

Ramachari entering the police station causes heartburn to his father. He is very angry. He discontinues his second son from the school and teaches him Sanskrit and other scriptures at home. In the mean time he passes his exams by the efforts of his teacher Chamaiah. Ramachari's father is very happy. Ramachari's mother feels that it is the right time to perform the thread ceremony and tells her husband the same. He agrees to do the good thing and the ceremony is performed (Part1, P 187-193).

In the film however, the thread ceremony is performed in different circumstances. Ramachari's mother is pleading with her husband that the thread ceremony be performed. His father does not want it as he does not believe his son. The mother asks Chamaiah who enters their home at that point to make her husband see reason. Ramachari's father refuses to perform the ceremony and he tells Chamaiah he does not love his son and

would not do anything for him Chamaiah takes up the responsibility of the ceremony and it is performed (Disc 2, 20.38-22.47).

Here again the difference between the film and the novel is very glaring. In the novel Ramachari's father takes it upon himself to get the thread ceremony of his son as per his wife's wishes. He asks everyone he can approach to help him in performing the rite. In the film Ramachari's father refuses to get the thread ceremony done. He feels it is a waste and he even goes on to the extent of saying that he doesn't love his son at all. It is Chamaiah and not his father who takes the initiative in the film for the thread ceremony. In a way this could be a technique to ascertain Chamaiah's father hood. It has been earlier mentioned as to how through the portrait of Krishna and Yashodha the mother and son relation between Ramachari and Tungamma was established.

Ramachari enters High School

In the novel Ramachari enters the high school. His erstwhile friends in school are all his seniors. They tell him about the new things that are there in the syllabus and make him fear the school. But Ramachari is not unduly worried. He hopes to learn the new things. He gets new friends there. Adikeshavalu, Sannarangappa and Hyder Sharief among are a few among them. The friends tell him of the new ways that they address each other. Though Ramachari is not comfortable with them he gradually understands and begins to address them in the novel method. Ramachari is always sitting in the back bench. He fears that the teachers are always asking questions to the students on the front bench. He fears the gaze of the girls in the class and feels humiliated if he is unable to answer. Sannarangappa is a student who has been detained after failing in his previous year. He is astonished to see Hyder Sharief, Sannarangappa always sitting in the front bench. The bench has space for three students. Hyder and Sannarangappa are regulars and there is always a fight for the third place. Ramachari cannot understand their love for the first bench. Among them Tukaram, is an interesting person who would even bribe the other students to get his place in the first bench. Tukaram is the son of a rich cloth merchant in the town. Ramachari teases his friends for getting into trouble sitting in the first bench. They tell him that they are ready for more troubles as they can get to see the girls from

near. They tell Ramachari that Tukaram has set his sight on the most beautiful girl in the class Margaret and hence struggles to get a seat. They even suggest that Ramachari come to the first bench so as to deny Tukaram his place. Ramachari agrees to their request as he wants to know what Margaret is all about (Part I, P 193-201).

Ramachari reminds Varada of his promise

In the film, Ramachari is sitting on the compound of the college. Varada and Alamelu pass by. Ramachari stops Varada and asks him if he had told Alamelu of the deal between him and Varada. Varada tells him he hadn't and then tells him that he always wanted the two Parties to talk face to face and then tells Alamelu all that had transpired between the two which led to Jaleel's vanquish (Disc I, 40.00-40.56).

Ramachari meets Alamelu on the steps of the temple. The two exchange promises to give up their lives for their love and after that there is a song Karpurada Gombe (Disc I, 41.00-45.30).

This incident is not found in the novel, but an addition in the film. This incident has also been probably included to show that Ramachari is very straight forward. He doesn't want to beat around the bush. He is very clear in his mind as to what he wants and he is not hesitant in getting what is his due.

Description of Margaret

In the novel, Margaret is a Christian girl. She is very lean, fair and beautiful. Margaret does not try to hide her beauty and dresses in such a way that her beauty is quantified. She does not dress like her fellow Christians, but wears a sari, like the Hindus. Her walk is also very graceful. She is not unlike the other girls, she is very bold. She does not hesitate to talk to the boys (Part I, P 201-202).

In the film Margaret is a new entrant to the college. She comes in and takes a seat in the front amongst the girls. Tukaram, a student comes in towards her and begins to introduce himself. Varada warns him that it was better for him to avoid the front bench. But Tukaram does not heed to him and tells him that the last benches are for idiots like him

and he a brilliant student would sit in the front bench. There is no description of Margaret's beauty (Disc1, 38.23-39.56).

Margaret teases Ramachari

In the novel Ramachari goes and sits in the first bench. He does not heed to the request of Tukaram to leave the seat for him. Ramachari's friends jeer Tukaram and humiliate him. During the attendance Margaret comments a new black monkey has joined the band of monkeys in the first bench. Sannarangappa hears that and tells Ramachari he has been given a new title. Ramachari is furious and thinks of teaching her a lesson. She hears Ramachari's comments but chooses to ignore it ((Part 1, P 205).

In the film Varada and other students of the class want to teach Tukaram a lesson. They ask Ramachari to take the front bench and Ramachari agrees to their demands and sits on the front bench. Upon seeing Ramachari on the front bench Margaret comments that all the while a black gorilla was sighing at her and now a red gorilla had taken its place. Varada and other friends tease Ramachari about the title. Ramachari is not amused, and he is furious (Disc 1, 45.33-48.00).

In the novel Margaret is in the same class as Ramachari. Sannarangappa and Haider two of Ramachari's friends are always in the front bench. There is place for only three and the third place is occupied by Tukaram, often by bribing other students who had already occupied the seat. Ramachari is perplexed as to why they should be fighting for a place in the front benches when they could be happy in the back benches away from the teachers gaze and questions. The two friends tell him that they could see the girls from close and also talk about Margaret. Ramachari is also enthusiastic. The friends tell him to take the seat and deny Tukaram the chance to sit there. Ramachari agrees to their situation and takes a seat in the front bench. Upon seeing Ramachari Margaret whispers that a black monkey had taken the place of the red monkey, which hurts Ramachari.

In the film Margaret is a new entrant to the college. On the first day Tukaram sits on the first bench and tries to introduce himself to her and fails and is seen sighing. The next day Ramachari is sitting in the front bench. Margaret tells her friends that a red gorilla had

replaced the black gorilla in the front bench. Varada and other friends tease Ramachari which makes him fume in anger.

The most notable difference between the novel and the film is that in the novel Varada has already passed out and is in a higher class than Ramachari. In the film he is a class mate of Ramachari. This difference is due to the fact that the novel traces the life of Ramachari from his childhood. Varada and others are his childhood friends and are mates in school. In the film nothing of his childhood and schooling is shown. It becomes necessary for the film to have Varada in the same class to show the close friendship that Ramachari has with him.

The next most notable incident is the black monkey replacing the red gorilla. In the novel Ramachari is a dark lad. In the film he is a fair youth. The normal filmic convention is that the hero of the film should be fair and good looking. Dark and ugly looks were the traits of the villains or the bad characters. So it has become necessary for the film to make such a change.

Ramachari warns Margaret

In the evening Ramachari waits for Margaret. He warns her to take back the words she had spoken against him. She refuses; he gives her 24 hours to take back her words. His friend Sannarangappa who had accompanied him asks him what had happened. Ramachari narrates the incidents and tells him the time he had given her time to retract her statement. Sannarangappa, urges him to set the matter aside or he would get into trouble. He tells her about Margaret's mother and the incident where he had got into trouble earlier. He tells Ramachari, Margaret does not have any problems being teased in the class or her teasing others. But once outside she would not tolerate any nonsense. Ramachari is not convinced. He does not want to leave his revenge for anything (Part I, P 206-211).

In the film Ramachari meets Margaret outside the college and warns her to take back her words or face the music. Her friends warn Margaret about Ramachari. Margaret just pooh-poohs him and leaves. A friend warns Ramachari not to worry too much about it

and forget the incident as Margaret and her mother were not very good people (Disc1, 48.26-50.42).

Ramachari takes revenge on Margaret

In the novel Ramachari warns Tukaram never to sit in the front bench and it was permanently his. Ramachari's friends do not have the courage to talk to him. Ramachari looks at Margaret with his blood red eyes. Margaret too looks at him but chooses to ignore him. Margaret in the course of the day looks at him a few times and seeing his anger a sense of fear sets in her. But she thinks he cannot harm her and continues to ignore him. In the evening Ramachari tells his friend Sannarangappa to warn Margaret that her bad time had started. Sannarangappa does not have the courage to talk to her outside the class and hence fails to warn her.

The next morning Ramachari and his friend Cheluvachari go and play Chinni Daandu⁷ in front of Margaret's house. Ramachari purposely hits the hen in Margaret's house. The hen runs hither and thither crying. Hearing the sound of the hen Margaret and her mother Mary come out to see what had happened. On seeing Ramachari playing she scolds him in playing in the road and hurting her hen. Ramachari tells her he is playing in the road and not in her house and had every right to play as he pleased. There is a scuffle there and the people gather and begin to see the fight. Bommanna, father of Sannarangappa, who is an elder of the locality comes and stops their quarrel. He chides Mary for fighting over her hen and also tells Ramachari and his friend not to trouble them by playing there. Mary and Margaret feel humiliated by this. Ramachari stops playing and goes to school after having his bath. Margaret does not attend the school. Ramachari learns from his friend Sannarangappa, who lives opposite to her home that the mother daughter duo did not come out of the house the whole day because of the humiliation (Part1, P 212-213).

In the film Ramachari enters Margaret's house in the evening and creates havoc. He throws the pots and other things around and breaks them. The hen and the chicks run

⁷ A game played by two sticks one big and one small stick which is sharpened on the edges. The game is similar to the urban game of cricket.

hither and thither and Margaret's crying bring out her mother Mary. Mary curses him but he does not bother and leaves (Disc 1, 50:23-51:58).

We see the change between the novel and the film. In the novel Ramachari and his friend Cheluvachari go and create havoc. As in the earlier incident of Shamrao, it is Cheluvachari who is helping Ramachari. The two of them on the pretext of playing hurt the hen and create uproar. The bin and cursing brings in the crowd which takes the side of boys and admonishes Mary, Margaret's mother who feels humiliated. In the film it is again Ramachari who causes havoc single handed and humiliates Mary and Margaret.

The headmaster/Principal warns Ramachari

In the novel Ramachari attends the classes as usual. He sees Margaret had not yet arrived and thinks she would not attend the classes. Margaret comes late and sits in her place. Her face has lost its usual charm and she is very dull. After some time she turns towards Ramachari and whispers harshly a coward taken revenge on her hen for his anger towards her. Her friends ask her who she was talking about. She replies it was the black monkey. Ramachari does not hear anything other than the word Coward. He feels his entire body burning with rage at her accusation. It is hard to digest a girl calling him a coward.

The peon of the school comes in at that moment and tells Ramachari he was wanted by the headmaster. The headmaster as soon as he sees Ramachari blurts out 'You damn scoundrel! You are a disgrace to this school' in English. Ramachari does not know the reason for his anger and asks him as to what had he done. The headmaster continues scolding and asks him if he had followed Margaret to her house. He replies in the affirmative and the headmaster asks him if he had tried to molest her. Ramachari tells him he had not committed such an act. Ramachari tells the headmaster he had gone to tell Margaret to retract the statement 'black monkey'. The headmaster does not believe and beats him up. He shows him the complaint given by Margaret and her mother and tells him to get an apology letter from them by 24 hours or be thrown out of the school. Ramachari walks out of the school thinking of the headmaster orders.

The words of the headmaster and Margaret keep ringing in his ears. 'Bring an apology letter' 'Coward' 'Don't come to the school without the apology letter'. Ramachari is very angry. He questions should he go and collect apology from the girl who called him a coward and gave false complaints against him? He thinks about his mother's wishes, and what would happen if he had to miss the school. He thinks of the effect of Margaret's accusation on Alamelu. He is in a fix. He is not able to resolve these things. He decides against asking for an apology as that would mean giving credence to Margaret's accusation. He decides the only way out for him, is to seek revenge on the people who had made false accusations against him (Part 1, P 218-226).

In the film Ramachari is sitting in the class when Margaret enters. She tells her friend a coward who was angry with her had taken revenge on the hen. Her friends ask her who she was talking about and she points towards Ramachari. By that time a peon enters the class and tells Ramachari that the principal had sent word for him. (Disc1, 51.54-55.16)

The principal rebukes Ramachari. He tells him that he is a disgrace to the college. Ramachari tells the principal to dismiss him if he is a disgrace. The principal tells him the time for his dismissal had come. He warns him he would face the music for trying to outrage the modesty of a girl and shows him the complaint lodged by the mother and daughter. Ramachari tells him he had not done anything. The principal refuses to hear anything from him and tells him to get an apology letter from the mother and daughter to forgive him (Disc 2, 00.10-00.52).

Ramachari molests Margaret

Ramachari walks towards Margaret's house. He sees light burning inside her house and knocks the door. He does not answer their calls and begins knocking. Margaret opens the door and he enters the house and closes the door behind him. Margaret is terrified, but gathers herself and tells her mother that Ramachari had come in. Mary asks him what made him come at that wee hours. He doesn't answer and instead calls out shrilly "Margaret". Margaret looks at him. He tells her he had come to ask them something. He tells Margaret to swear on the cross and tell him if he had ever made an attempt to molest her. Margaret replies in the negative. He tells Margaret and her mother he had never seen

Margaret with desire but from that moment come what may he would make love to her. He instantaneously catches hold of her and kisses her on her lips. After sometime he lets her go and then warns her, a snake's revenge is for 12 years but Ramachari's revenge is for 24 years and he would never let her go. Margaret doesn't know what had hit her. She is crying and her mother stands dumb stuck (Part 1, P 227-230).

In the film a picture of a snake and Ramachari is shown simultaneously along with snake charmers music. It is followed by a song 'Haavina Dwesha (Disc 2, 00.53-04.27).

Later Ramachari enters Margaret's house. He asks Margaret if he had ever tried to outrage her modesty. Margaret is terrified and she tells him he hadn't. He tells her why had she lodged a false complaint against him and kisses her. After kissing her he drinks a glass of milk on the table and leaves warning her and her mother he would never rest until he raped her (Disc 2, 04.28-06.06).

Margaret falls in love

In the novel Margaret and her mother find it difficult to come out of the shock. They remember Ramachari's warning and the way he had come in and committed the act. He had come fearlessly inside the house and had caused all the damage. Mary knew many men had been longing for Margaret for her beauty. They all looked at her seeking favours as beggars. But Ramachari had not done that, he had kissed her daughter right in front of her and had entered like he owned her. Mary tells Margaret to stop crying. She knows her daughter well, she is not a crybaby. She can face any eventuality bravely, but this incident was too much even for her to bear. Mary tells her daughter she would tell her paramour Varadaraja Naidu about the incident and break Ramachari's limbs. Margaret tells her mother if she complained to Naidu she would stop talking to her. She tells her she would take care of the matter herself. She extracts a promise from her mother not to tell about the incident to anyone. Mary promises her and tells her she would abide by the promise as long as Ramachari would not trouble them any more (Part2, P 1-9).

In the film the mother and daughter are aghast after Ramachari leaves. Mary wants to tell her paramour Naidu about the incident and teach Ramachari a lesson. Margaret forbids

her to do it. She drinks the drops of milk in the glass drunk by Ramachari. Love blossoms in her heart (Disc2, 06.09-06.53).

In the film we see Ramachari and the snake juxtaposed showing he has been wronged and is ready to strike to seek revenge. There is a song before he enters Margaret's house about how his revenge is for hundred years, whereas the snake's revenge is just for twelve years. The film wants to convey that come what may Ramachari is going to take revenge on the people who have wronged him no matter how long it is.

In the novel Ramachari kisses Margaret leaving her and her mother stunned and leaves warning Margaret he would never rest until he raped her. In the film however Ramachari after kissing Margaret drinks a glass of milk kept on a table, before he leaves. Margaret is stunned and just left crying in the novel and it takes a long time for her to realize she has lost her heart for him. In the film after Ramachari leaves the house Margaret comes out of her daze and is seen drinking the drops of milk that is left over in the glass drunk by Ramachari. The film by using that image conveys that Margaret is in love with Ramachari.

Margaret apologizes

In the novel Margaret goes to the school as usual. She is not her usual joyful self. She finds out if the headmaster is in his room through the peon. She seeks permission to meet him through the peon and she enters his room after getting it. The headmaster asks her if Ramachari had created any fresh trouble. She tells no and he is happy and asks her to sit down. He tells her to tell what ever she wanted without fear. Margaret tells him nobody had troubled her but she herself had troubled others. The headmaster is confused. Margaret tells him the complaint she had lodged was a false one and hence she wanted to apologize. The headmaster tells her if she was saying all this fearing Ramachari. She tells no and tells him she had not narrated the incidents impartially. She narrates all the incidents of the previous night barring Ramachari kissing her. The headmaster is astonished. He remembers Ramachari telling him he had never lied in his life. He is angry at Margaret for pushing him into a dilemma. Margaret tells him she is ready to face

any punishment for her lies. The headmaster tells her lie had caused damage to Ramachari and hence she should apologize to him.

Ramachari has come to the school as usual. He remembers the previous night's incidents. He knows whatever had happened was in the spur of the moment. He had not minded any thing. He remembers the joy he had got at that moment and wonders if Margaret had got the same experience as him. He is searching for the absent Margaret unmindful of his friends and the lesson the teacher is teaching. When he is thus thinking the teacher tells him of the headmasters orders to go into his room. Margaret has been told to retire into the girls retiring room by the headmaster when Ramachari enters the chamber. He wants to know if all that Margaret had said was true. He pretends to be very angry and tells Ramachari as to why he entered the class. Ramachari replies no one turned him out of the class. The headmaster asks him if he asked for Margaret's apologies. Ramachari replies he had not apologized as he had not committed any wrong. The head master cautions him to mend himself and not go about terrorizing people. Ramachari tells him Margaret and her mother was the culprit. He tells him even if they complained to the police; he would not budge, but seek revenge. The headmaster tells him if he would put a stop to all his pranks and become a good boy if the culprits apologized to him. Ramachari is dumb stuck and speechless. The headmaster tells him of Margaret's admission. Ramachari is speechless. The headmaster asks him if he would do as he orders and Ramachari replies in the affirmative.

The headmaster tells him to be like the other students and look upon all the girls as his sisters. Ramachari asks him what he meant by all the girls. The headmaster tells him all meant Margaret included. Ramachari tells him he cannot do that with regards to Margaret. The headmaster is very angry and raises his stick to beat him. Ramachari warns him he would not spare the headmaster if he hit him as he was any way ready to be dismissed. The headmaster is in a range and he rushes towards him with his stick. At that moment Margaret lets out a huge cry calling out 'Sir'. She enters the room and tells the headmaster she was the one who had committed a mistake. It was her and not Ramachari who was to be punished. The headmaster tells her why she entered the room. She tells

him the peon had told her of Ramachari's arrival. She had come to apologize to Ramachari in the headmaster's presence. Ramachari and the headmaster are both dumb stuck and to come out of the situation the headmaster tells Ramachari to go to the class. He asks Margaret as to why she came in before being called. She tells him she feared he would beat Ramachari. The headmaster tells her to go to the class. She requests him not to dismiss Ramachari. Ramachari notices a certain glow as she is coming out of the room to go to the class. The headmaster unable to digest the events comes out of his room and sees Ramachari standing near the door. Ramachari tells him he wanted to find out if he could attend the classes. The headmaster tells him to go to the school and meet him at his home the next day. He sees the two of them going and feels that something has transpired between the two, but is unable to make out what it could be. The headmaster learning from his colleagues about him tells him to be a good boy and learn his lessons studiously when Ramachari meets him the next day at his home (Part2, P 9-23).

In the film Margaret goes to the principal the next day. She tells him she is sorry for giving a false complaint against Ramachari. The principal calls Ramachari and tells her to apologize to him. The principal tells Margaret Ramachari was a good boy and would lose his cool in anger. He is about to narrate his own incident and stops. Margaret goes to the classroom and apologizes to Ramachari in front of other students in class. The students patch up the two and tell them to forget about the incident and be friends (Disc2, 08.09-08.52).

There is a notable change in the novel and the film. In the novel the headmaster humiliated by Ramachari in the examination episode and the headmaster in the high school are two different people. In the film, the principal in the college knows Ramachari before. He has an idea of what a ruffian he can be. The headmaster of the school knows nothing of Ramachari's past. In both the novel and the film Ramachari is asked to get a letter of apology from Margaret and her mother.

Varada's refuses Ramachari

In the film Ramachari is in Varada's house. Varada refuses to let his sister marry Ramachari. Ramachari is angry. Alamelu comes out of the room and tells her brother that even if he had joked about the marriage, she was in love with Ramachari and would marry none other than him. Varada refuses to hear anything. Ramachari warns Varada of dire consequences if he did not agree and leaves (Disc2, 22.48-23.55).

Ramachari is in love

In the novel Ramachari's friends are happy the incident has finished off without any troubles for him. But Ramachari is not peaceful. He is always haunted about the incident. There is a sort of pain in his heart when he sees Margaret. His heart longs for her. Margaret too seems to be experiencing the same as her behavior suggest. Ramachari is very confused as he had expected a lot of things to happen after the incident. But all his expectations had come to naught with her apologies. He is not surprised at the turn of the events. He is somewhat unhappy he could not brag much about it to his friends. His friends are all surprised as Ramachari does not join them in teasing the girls. His friend Sannarangappa even teases him that Margaret had cast a spell on him. Even Margaret is not her usual self when she is being teased by the boys. The boys are all surprised at her sudden change in behavior. The girls try their best to find out from Margaret has to what might have happened. In the same way the boys try to find out from Ramachari but both the efforts do not bear fruit. Sannarangappa and Hyder think that something must have happened between the two and the two might be united. Ramachari does not like them teasing Margaret and warns them to severe his friendship with them. The duo decide to put a full stop to all this as they do not want to antagonize him further (Part2, P 24-28). The film does not make a mention of all these details. They are deleted in the film.

Tukaram's Jealousy

In the novel Ramachari's friends are happy the Margaret incident has not hampered his education. The other students who were cribbing about Ramachari's heroics are jealous that Margaret seemed to have fallen for him. The most aggrieved by this is Tukaram. He is very angry since the day Ramachari took his place in the first bench. He was certain

he had high hopes for his disciple. He asks Tukaram if he was speaking the truth. Tukaram tells him he could ask any one in the class if he did not have belief in him.

Chamaiah tries to catch Ramachari and find out about the veracity of the facts. He is afraid as to what effect it would have on his parents. He is very worried about the matter. Singamma, his wife has never seen him like that and on constant pestering he tells her the reason for his worries. He just wishes that Ramachari's parents never hear the news. Singamma too agrees with her husband and tells him that they would crumble on hearing the news. She tells her husband to talk to Ramachari. Chamaiah is worried that Ramachari would get angry if he questioned him as it was an issue related to a girl. He tells his wife that he would coax and send Ramachari to her and she elicits the truth from his mouth.

Chamaiah finds out Ramachari who is playing in his school playground. He sends him home telling him that his wife wanted to see him. After Ramachari leaves, he asks Varada and Prabhanna about the incident. They answer they were in the next class and so knew little about it and it would be better to ask Ramachari's classmates. But Chamaiah does not let them and chides them that they even knew the number of times Ramachari breathed and being so close to him could not feign ignorance on the matter. They give him the names of Ramachari's classmates and tell him that they know only Sannarangappa amongst them as he was in their class the previous year. Upon Chamaiah's insistence they go and bring Sannarangappa. Sannarangappa tries to mislead Chamaiah and soon learns that he can not bluff. He tells whatever he knew of the incident and makes a statement that Ramachari was innocent. He tells him that he had gathered the information by bribing the peon with coffee. He tells him that Ramachari had not troubled Margaret from that day and he suggests that Chamaiah stops Ramachari into getting close to Margaret as he would not listen to them. He tells him that the mother daughter were very dangerous. Chamaiah tells Ramachari's friends to keep a close watch on him and that he too would try his best to stop Ramachari from going to Margaret. Chamaiah was worrying about Ramachari's immorality, but now he is worried that his

fearlessness would get him into trouble. He returns home thinking of a way to save him from the vicious circle.

Chamaiah comes home and asks his wife if Ramachari had come home. She tells him that he had come and tells Chamaiah whatever she had heard from Ramachari. She is in disbelief that even after Ramachari has caused havoc the girl had apologized. Chamaiah is not worried about that he is worried that the girl and his mother might have hatched a plan to harm Ramachari. He tells her that they are very dangerous. Mary's paramour was Varadaraja Naidu the owner of a fleet of buses. He is a drunkard and he could anything when drunk. He tells Singamma of an incident where his driver kills a villager out of rage and that incident is passed off as an accident. Singamma is afraid and she tells her husband to somehow coax Ramachari out of the quagmire. Chamaiah is thinking of the feasibility. Singamma reminds him that Ramachari had apologized to Shamrao only because of him. She tells him he is capable of doing it once more again. Chamaiah tells her he would find out means to talk to Ramachari and just wishes that the news does not reach out to people.

Chamaiah tries to talk to Ramachari, but he slips away. Ramachari knows that after his admission to Singamma, she would have told everything about it to her husband. So it becomes very difficult for Chamaiah to catch him, but his wife asks him daily if he had met and talked to Ramachari. A week passes, Chamaiah cannot meet Ramachari, but he is satisfied when he hears from his friends that there were no new incidents and puts an end to his Endeavour (Part2, P 34-52).

In the film Tukaram who is burning with rage goes to Chamaiah's house. He complains to Chamaiah about Ramachari and Margaret's supposed affair. Chamaiah and his wife discuss as to how to bring him out of the girls grasp. Tungamma, Chamaiah's wife exclaims that he had an affair with a Christian girl upon which Chamaiah teases her if it would have been okay if Ramachari had an affair with a Brahmin girl. Tungamma tells her husband to go and give some advice to Ramachari (Disc2, 19.19-20.36).

Tukaram tries to hook Margaret

In the novel Tukaram is not satisfied. He is jealous that Margaret is looking longingly at Ramachari in the class. He is waiting for an opportunity to impress Margaret. He thinks of talking to her and telling her about his intentions. But remembering the incident where he was beaten by Ramachari, he does not have the courage to talk to her either inside or outside the classroom. He gets his opportunity. There is a market in the town on Monday. Usually Mondays are market days in the town. There is a heavy rush during such days and so Tukaram's father orders him to come straight to the shop after finishing the school. Tukaram is happy that he could sink a few rupees. Margaret and his mother come to his shop to buy a sari. Margaret likes a sari but she is short of cash. She tells Tukaram to pack it and keep it with him and that she would collect it the next day. Tukaram tells her to take the sari and blouse piece and repay the amount later to his servant. Margaret refuses to take it and she keeps it in the counter and tells him to send his servant along with the clothes and collect the money for the bill. Tukaram is happy that he has got a chance to meet her at her home. The next day he goes to her house and finding that her mother is not there tells her that he had come to give her parcel. She asks him if he did not have a servant to do the errand. He replies he wanted to do it even when there was one. She chides him that he wanted to do a job of a servant and asks him for the packet. He tries to touch her hands while handing over the packet but is unsuccessful. She asks for the bill. He tells her that he had forgotten to bring it. She asks him if he did not need the money now. He tells her that not only now, but he did not need it even later and tells her to be his. He blabbers as to in what way was he inferior to Ramachari. Margaret is furious. She hurls the packet outside and asks him to get out calling him a dog and shuts the door on his face. Tukaram sees Sannarangappa watching him.

Sannarangappa had seen Tukaram entering Margaret's house. He is watching curiously. He wants to follow him and find out what had happened, but is stopped by his father. Tukaram does not go to school as he knows that Sannarangappa has seen his humiliation. Sannarangappa tells Ramachari what he had seen in the morning. Ramachari thinks of teaching Tukaram a lesson that evening. But even after four days he cannot meet him. Meanwhile in all the public places of Chitradurga is written the words

Ramachari-Margaret. Ramachari knows that it is the handiwork of Tukaram and he is searching for him with futility. Margaret sees the writings and she is overcome with shame and grief. She comes home and just collapses like a log. Her mother is furious as she suspects it to be the work of Ramachari. Margaret tells her mother that Ramachari is innocent, but she doesn't believe her. Mary pledges to make Ramachari suffer for this nuisance. She would get him sorted out by her paramour Varadaraja Naidu (Part 2, P 63-65). This incident is deleted in the filmic version.

Margaret writes a letter to Ramachari

In the novel Margaret wants to warn Ramachari. She knows it is a difficult task to either stop Ramachari or Varadaraja Naidu. She thinks of a plan to stop Ramachari. She drops her book purposely as Ramachari is following her as usual and walks away as if she is unaware of it. Sannarangappa picks it up. Ramachari snatches the book from his hands and cries out to Margaret that she had dropped her book. Margaret walks away as if she had not heard the call. Ramachari tells his friend that she might be brimming with wealth and had dropped the book and he thinks that it was good for him as he did not have the biology book, which she had dropped. Sannarangappa tells him that she was afraid of him and hence had run away hearing his voice and tells him to give the book to him and he would give it back to her. Ramachari would have none of it; he wants her to take her book back from him, if she needed it.

Ramachari goes home and as he is shelving his books he notices Margaret's book and flips through the Pages and is surprised at finding a letter. He is surprised that she had called him to meet her at seven in the evening. He is surprised at the invitation, but at the same time is unsure whether to accept the invitation (Part 2, P 67-69).

Margaret has begun to love Ramachari. Ramachari is sitting under a tree. She drops a letter on his lap which asks him to meet her on the rocks (Disc 2, 09:27-09:37).

Ramachari meets Margaret

In the novel Ramachari goes to the appointed place which is deserted as the night falls. He is constantly thinking of the reason for her calling him at that hour. Margaret arrives

at the spot, but Ramachari cannot recognize her in the dark. They call out to each other in whispers and confirm. There is silence for sometime as each one of them is not sure of what to talk. Margaret breaks the silence and asks him if he got her letter and of her fears if the letter had fallen into some others hands. They decide to go further away from the place as people could see them there. Ramachari asks her if she was not afraid of coming with him in the dark, she replies she didn't (Part 2, P 70-73).

In the film Margaret is waiting for Ramachari. She is waiting for him and he enters. Margaret is excited and exclaims you have come. Ramachari replies he, who would not fear putting his hands in the mouths of the tiger, would not be cowed down to meet a girl who had called him. As soon as she sees him she slaps him. Ramachari tells her he had kissed her when she was unaware and she had slapped him while catching him off guard. He tells her if she is satisfied for taking revenge. Margaret embraces him and Ramachari warns her not to commit the wrong. Ramachari tells her he is her enemy. Margaret asks him to forget the incident. Margaret asks her to ask the lips he had kissed and start loving him. Ramachari tells her he had humiliated her in front of her mother and it was unlikely she could love him. Margaret tells him he should love her and promises on the cross she is wearing she loves him and would give up her life for his love (Disc 2, 09:41-12:20).

Ramachari and Margaret are in love

In the novel Margaret follows him and reaches a small rock. Ramachari goes and sits on it. He does not ask Margaret to sit down as he is afraid of her reaction. Margaret is waiting if he would ask her to sit down, but on his silence goes and sits on the other end of the rock. Her hand touches his hand by mistake. Ramachari is overcome by anxiety he cups her hand tight and kisses her on her lips. After sometime Margaret separates herself from his hug and asks him if he was not satisfied. Ramachari soon realizes his mistake and says sorry. She asks him why he should be. He tells her as soon as she comes near her he loses his self control. She asks him if he was repentant of it. Ramachari replies in the negative and she asks him what the problem was. Ramachari tells her she should not have come to him knowing fully well that he was her enemy who had pledged to rape her. He tells her he should not have behaved in such a manner when she had come to him

on a purpose. She asks him if he wouldn't come the next time she called him. He tells her not to call him again as he would not come. He tells her she was his enemy. Margaret asks him if he cannot forget the enmity. Ramachari asks her if she did not consider him as an enemy. Margaret tells him he could ask the lips which had become his property. She puts her head on his lap. Tears well up in Ramachari's eyes and falls on her face. Margaret not knowing the reason for his tears wipes them. Ramachari caresses her shoulders but instantly stops and tells her that he did not believe her. After all the troubles he had given her he finds it difficult to believe that she could forget the humiliation and be a friend. He tells her that he would do the necessary work and tells her not to tell lies. Margaret lifts her head from his lap and asks him if she had kissed him to cheat him. Ramachari tells her he does not know for sure. Before he can finish his words she slaps him hard on his cheeks and shouts if he repeated the words she would bite his throat and drink his blood. But it is just for an instant. The next moment she puts her face on his chest and begins crying. Ramachari is shaken by the event. He recovers from the shock and tells her he is sorry. Margaret tells him not to do the same mistake again. The two promise each other that they would be friends. Margaret swears by her cross and tells him that she loved him and would lie down her life for him. They hug and kiss each other. Margaret tells Ramachari to be careful in the future. She tells him of the writings and warns him that her mother did not believe her and was seeking revenge. She tells him that Varadaraja was a very bad man and he would not go against her mother's wishes. Ramachari promises her that he would never run away from challenges. He would not go fishing for troubles but if anyone were to trouble him he would reply in a befitting manner. After some talk Margaret kisses him and leaves saying as to how many girls he must have won over by his sweet talk. Ramachari feels like he has trampled a snake hearing her words. He remembers his promise to Alamelu. He is caught in a maze between Alamelu and Margaret

Margaret writes a letter and meets Ramachari to warn him of an impending danger from her mother's paramour Varadaraja. She knows how cruel Varadaraja can be. She knows that Varadaraja would never say no to whatever her mother wished. It is just that during the meeting she pours out her heart and the love she had for Ramachari since the day he

kissed her. The two refrain from calling each other enemies and pledge to forget the past and begin loving each other. Ramachari and Margaret continue to love for long. Ramachari does not disclose anything about Alamelu to Margaret. We see that their love blossoms and they are in fact closer to each other. Alamelu has been a dream of Ramachari but Margaret is his reality. He has not been close to Alamelu physically but has been close to Margaret. He has kissed her and hugged her while he has just imagined doing that to Alamelu. The novel thus opens the conflict in Ramachari's heart between the two girls Alamelu, the girl he had a right to marry and Margaret the girl who would be his lover for ever.

Ramachari remembers Alamelu and the dreams he saw while seeing the film. He had never known the pleasure of hugging a female body unless he had hugged Margaret. His mind oscillates between Alamelu and Margaret. His mother tells him the next morning about his blabbering in his sleep. He tells her that he was thinking of Aluminum and Magnesium, the minerals in his lessons. His father warns him that a plague rat was sighted in the bordering village and tells Ramachari to be careful. He tells him that he would go to his friend Varada's house to borrow some books and leaves. He meets Varada. Varada's mother tells him he is irregular, Varada tries to tell her that after meeting Margaret he is very busy. But Ramachari does not allow him to do that. He bluffs about something the headmaster had said to his mother. Varada manages to keep him quiet and heaves a sigh of relief. Ramachari looks at wonderment at Alamelu who has come out just after her bath. Varada asks him why he was seeing her like he was seeing her for the first time. Ramachari tells him that she indeed was looking different and comments that how could he recognize the girls who all the while was wearing a frock and all of a sudden appears wearing a sari. Varada comments that the appearance of the girls changes when they grow up and begin wearing saris. Alamelu is shy she tells her brother to shut up and leaves the place. Ramachari rebukes him for his comments. Varada tells him that Ramachari was not an outsider and he was the one who had once commented that he would marry her. Ramachari reminds him of his promise, drinks coffee and leaves.

Margaret goes home after taking leave of Ramachari. Mary is wondering where she could have gone in the night. Margaret tells her she had gone to her friend to look at a lesson as there was a class text the next day. Mary asks her why her hair was unkempt and about marks on her cheeks. Margaret lies that she was playing with a child at her friend's place and it must have kissed her. Mary doesn't believe her and she says that she was going for night shift and had to finish her dinner. She tells him that Varadaraja Naidu had come in the afternoon and she did not know of her night shift then. Before she goes to the hospital she tells her to be careful when Varadaraja Naidu came home. She tells her not to talk to him too much to finish her dinner and go to sleep early. Margaret is surprised. If Varadaraja Naidu had come in the afternoon, her mother would have told him about Ramachari.

She shudders at the thought that Varadaraja Naidu has come to know of Ramachari. She knows how dangerous and cruel he can be. She remembers an incident when a laborer is beaten black and blue for daring to cause mischief. Varadaraja comes when she is sitting immersed in her thoughts. Varadaraja is a short, stout and a strong man. He finds out that Mary has gone out for night duty. She finds out from him that her mother has asked him to teach Ramachari a lesson. Margaret convinces and extracts a promise from him that he would not harm Ramachari as she loved him. Varadaraja is astonished. He wants to know if Margaret really loved Ramachari or lying to shield Ramachari from getting beaten. She tells him that she truly loved him and they intended to marry. Varadaraja tells her that it was for her sake that he wanted to punish Ramachari, and if she loved him he would keep off him. He even assures her that he would talk to her mother and coax her to give them permission to marry (Part 2, P 73-120).

Ramachari's dilemma

In the novel Ramachari is caught between Alamelu and Margaret. Ramachari is not able to concentrate on his studies. He goes to Varada's home on some pretext. He is unable to give satisfactory answers to Varada's parents. Even when he meets Alamelu he is not very sure what he wants to talk to her. Even Alamelu does not talk to him as she used to earlier. She just gazes at him from behind the door or from behind her mother or brother.

Even when she is in front of him she puts her head down and talks. The same girl has changed tremendously. Certain shyness has taken over. In school Ramachari is waiting for Margaret. She too looks at him and that moment he gets a kind of a thrill and happiness. Even Margaret is happy when their eyes meet. Ramachari keeps on looking at Margaret for long. But he can't do that for very long as his friends keep on taunting him. Sannarangappa even comments that if he went on seeing her for that long, it would cause indigestion. Ramachari feels that the entire class is seeing them when they are looking at each other and a certain fear sets in. but that is momentary, the fear one moment is taken over by the desire. He wants to draw her head towards his bosom and that thought intoxicates him as he remembers the kiss and unable to sit in the class goes out on some pretext. In the class time his mind is occupied by Margaret and at home by Alamelu. He is just like a grass caught between swirling streams (Part2, P 121-125).

Plague strikes the town

Sannarangappa calls Ramachari who is walking from school dreaming about the two girls. He tells him that the friends had to discuss an important issue with him. His friend Haider teases him and Margaret through a drill. Haider asks him if he enjoyed the drill. The friends are in peels of laughter but Ramachari cannot take Part in that. He is in a world of his own. After some time he chooses to leave, then Sannarangappa tells him that the exams were just a week away and the friends had a plan to postpone the exams and needed Ramachari's help for its implementation. He tells him that a school in a neighboring village had been closed for a week following the death of a plague rat in its premises. He tells him that their school would be closed if a rat died in the school premises. Ramachari agrees to the plan and the friends heave a sigh of relief. Ramachari asks them why they had doubts of his refusal to which Sannarangappa tells that they thought he would refuse as he would miss Margaret. Ramachari hits him on his back even before he completed his words.

As planned a rat dies in the school and the headmaster declares a holiday. Even after knowing that it is not a plague rat the municipality takes all care as there are cases of deaths in the nearby towns. There are clouds and there is drizzling. The people hope that

if it rained heavily and then if the sun comes out basking the plague would fizzle out. But there are no rains or sun shine. The clouds put fear in the minds of the people they stop their normal activities. After a few days there are rats dying and the municipality decides to shift the plague hit patients to an isolation camp. The citizens try all they can to stop the infection. They wash the floors and the walls with phenyl and burn neem with the hope that the smoke would kill the virus. They even pray in the Maramma⁸ temple and drag the wooden doll of the plague demon outside the town. But none of these prove effective. The deaths that are one in two or three days increase to three or four deaths a day. All the measures of the health department fail and the municipality has no other option other than asking the citizens to move out of the town into an isolation camp. The affecting families who are monetarily strong shift over to the camp outside the town. But the fatalists refuse to leave thinking that they would die anywhere if they have lived out their lives. The poor too refuse to leave as they cannot afford the cost. But as the days passed the streets wear a deserted look in the evenings as the shops shift to the camp and the rumors that the plague demon stalks the town in the evenings sends fear among the remaining citizens. There are no dogs to dispel the fears that the citizens had as they too have left the town and gone to the camps. The people who had stayed back begin to leave for the camps. Ramachari's parents being poor refuse to go. His father hopes that after getting his house disinfected and inoculating the members of his house they might escape the plague virus (Part 2, P 126-136).

Ramachari saves the town

The deserted houses come as a boon to the looters and thieves who make merry. Many houses including Chamaiah's are looted. Chamaiah's wife is in tears and wailing as her house is ransacked completely. Ramachari blames the police for the act, but Chamaiah tells him the police were human and could not do anything as they feared for their lives. Ramachari is not convinced. He tells him he planned to take up vigil of the town. Chamaiah tells him to be careful, as he was adept at inviting troubles and asks him about the problem in his school. Ramachari tells him it was nothing to worry about and promises to tell him once the problem was over. Ramachari doesn't want the issue to be

⁸ A village deity, People believe the deity is the reason for the spread of plague

discussed and leaves telling Chamaiah he would get back to him after discussing with his friends.

Ramachari goes and discusses this with his friends. They all barring Varada agree to be a part of his team. The friends are all unhappy Varada refused to be part of the team. Ramachari warns them he would do the job alone if they were unwilling to be a part. Prabhanna teases him about Varada and Alamelu. Ramachari takes leave of all the others after they agree to give him company in the vigil and asks Prabhanna to stay back. He warns him not to talk about Alamelu in future as she would be his wife one day in the future. Prabhanna tells him of the news that her parents had gone to Hosadurga to look out for a match and tells him that Varada had told the news himself. Ramachari is very disturbed. He is very disturbed and spends his time restlessly during daytime and it is during the vigil in the nights that he forgets all of that. His mother is anxious for his son, but his father is proud that his son is doing a service for the people of the town and hence does not stop him. He is very happy when he catches thieves and the people of the town praise him. But his fearlessness is a big headache for his friends. Ramachari rushes at the places where he doubts alone. But through his fearlessness he manages to catch the thieves and hand them over to the police. Ramachari through this act of his becomes a hero in the eyes of the people. Paddamma, mother of Varada is happy hearing of Ramachari's exploits. She tells his son as to why Ramachari is not coming to their house. Varada tells her that Ramachari was angry that he did not join the gang. Varada was careful and was avoiding Ramachari as Prabhanna had warned him about Ramachari's knowing Alamelu's marriage proposal. Paddamma tells Varada to bring Ramachari the next day for breakfast. Varada doesn't want to commit, Alamelu tells her brother to do as her mother had told him. Varada is angry that she was the reason for his absconding from Ramachari. He chides Alamelu whether her eyes would pain if she didn't see him and he further asks her to go in search of him if she so desired. Alamelu is pained and is in tears on hearing her brother's words (Part 2, P 137-158).

Ramachari's father is a victim of plague

Ramachari's father becomes a victim of the deadly plague. He tells Ramachari not to let his mother know about the same. Ramachari rushes to Chamaiah and they bring a doctor. The doctor tests and confirms that he has plague. Chamaiah transfers Ramachari's father to the isolation hospital. Ramachari refuses to go home without his father. Chamaiah goes to Ramachari after a couple of days. His mother sends the teacher to bring Ramachari home. Ramachari is adamant as ever. He tells his teacher that he would not return to the home alone but would take his cured father along with him. The teacher is shocked. He doesn't know up to that point of time that Ramachari loves his father so much. He prays that the father should stay alive at least to know his sons love for him. Ramachari tries to break into the sanatorium to find out the situation his father is in, but he is stopped at the entrance by the guard. He says that entering into the sanatorium is strictly prohibited. He assures Ramachari that he would pass on the latest information about his father's health. He tells him that it is not advisable to stay there. But Ramachari is unmoved. He wants to find out if plague is curable. The gatekeeper tells him that a number of patients recover. Ramachari is relieved but for a short while. There is news from inside that a certain patient has died and they want the gatekeeper to inform the relatives of the deceased. Ramachari is crestfallen. His hopes dwindle and he decides not to go home. He continues to sit near the gate. Mary, the nurse and also the mother of Margaret finishes her duty and is about to go home when she notices Ramachari near the gate. She scolds the gatekeeper for letting the boy stay there. The gatekeeper tells her that he could not turn him away as he is deep in sorrow. Ramachari goes towards Mary and tells her that she should not ill-treat his father. She could take revenge on him but she should save her father. Mary tells him that she has no time to think about all that and service to her patients is her utmost important job. She tells him that his father is improving and that he can go home. Ramachari requests her to take care of his father and not let the ill feeling for him risk his father's life. Mary promises him that she would take good care of his father. Ramachari spends days & hours in front of the hospital waiting for his father to get well. He refuses to eat or sleep, see friends or take part in any other activity. Ramachari spends sleepless nights & hungry days eagerly waiting for his father to come out. Mary too is overcome

with tears for the boy. She tells her daughter Margaret about the boy's love and dedication for his father (Part 2, P 158-179).

Ramachari cries

In the novel after the outbreak of plague, Margaret has not seen Ramachari for a long time. She is surprised when her mother mentions his name and asks her where she had met Ramachari. Mary tells her of his father and his love for his father. Mary then tells her about what she had heard from Varadaraja. She tells her that she had lost any morality to guide her daughter but she wanted her daughter to be happy. She tells her that she felt she was inviting trouble by wanting to be with Ramachari. She tells her that Margaret and Ramachari were infatuated. She tells her daughter if she wanted bodily pleasures she could get it but not be in the impression that she was in love. Margaret tells her mother she was in love with Ramachari and he with her. Margaret assures her mother she would be happy with Ramachari. Margaret accompanies her mother to the camp. Margaret is happy her mother had blessed their love. Mary allows Margaret and Ramachari to talk in her room. Ramachari is very sad and he cries resting his head on her shoulders. She persuades Ramachari to come to her home and eat and rest. She tells him it was foolish to sit and cry as that would not help his father (Part 2, P 179-199).

Margaret and Ramachari break up

In the novel Margaret tells her mother she would take Ramachari home along with her. Mary warns her daughter to be careful and Margaret promises her she would. Margaret goes into the house and has her bath. Ramachari cannot take his gaze away from her. Margaret is stunningly beautiful. Margaret warns him not to see too much and tells him to get a bath. She gives him the dress of Varadaraja to wear after his bath. Margaret brings a plate of curd rice and tells him to eat and goes out to dry his wet clothes. Ramachari refuses to eat telling her his brothers might have brought food for him. Margaret forces him but he does not eat. Then Margaret remembers her mother's words that thought they had love for each other their religion would come in way of their marriage, she a Christian and he a Hindu Brahmin. She is in tears and tells him he could choose not to eat if he did not want to eat from her hands. She wryly chides him if he would lose his caste

if he ate from her hands. Ramachari had never thought of all this, the question of caste had never crossed his mind. He never thought about it when he was with his friends or when he ate in Haider's house. He assures her he would not leave her fearing for her religion and eats. Margaret tells him if he left her, she would die rather than leave without him. Margaret sits beside him and feeds him from her own hands. Ramachari is intoxicated at her warmth. He suddenly hugs her and begins to kiss. Margaret remembers her mother's words and suddenly collecting her senses draws away from him and tells him these things could wait till marriage. Ramachari too comes back to his senses and asks her apologies. She then tells her of her mother's approval for their marriage. As soon as Ramachari hears about the words marriage, he remembers Alamelu. The words of Prabhanna ring in his mind that Alamelu's parents were looking for a match for their daughter. He is in a daze and stands still like a rock. Margaret is unable to understand his sudden silence. She thinks he is angry she stopped him. She tries to talk to him but is rudely silenced. Margaret is stunned; she then decides to give herself up to him. She unrolls a bed and lies on it and invites Ramachari to make love to her if he wanted it to happen that same day and not be unhappy about it. Ramachari is thinking about something and fails to understand her. Margaret tells him he should not feel bad for her refusing him and tells him she would be his any day. If he did not believe her he could make love to her, but she had belief in him. She tells him she would prefer to die rather than lose him and goes and lies on the bed. She is crying endlessly. Ramachari looks at her and understands she had misunderstood him. But he is in a fix, how could he tell a girl who was madly in love with him and who says that she would die if he leaves her about his love to another girl. He tells her that she had misunderstood him and tells her he had cheated her by not telling about his love for Alamelu earlier. He tells her everything that happened from the time Varada invited him to the fight Jaleel. Margaret tells him to choose either her or Alamelu. Ramachari tells her he loved both of them. He tells her he would love Margaret even after his marriage to Alamelu. Margaret is shattered and she refuses to entertain him. Ramachari pleads even if he marries Alamelu, his love to Margaret would not diminish. Margaret refuses to share the object of her love with any one. Ramachari leaves Margaret after she refuses to heed to his repeated pleas (Part2, P 199-219).

In the film Margaret swears on her cross and tells him she would give up her life. Suddenly Ramachari remembers Alamelu's words where she too had promised to give up her life. He walks away. Margaret hugs him and tells him she loved him. Ramachari tells her he had promised Alamelu to love her till death. He did not want to cheat Margaret. Margaret tells him if he could not forget Alamelu for her sake. Ramachari replies in the negative. Upon that Margaret tells him that she cannot share the thing she loved with any other woman and she asks him to choose between her and Alamelu. (Disc2, 09.01-14.00) We then see the image of Margaret going away from him and Alamelu coming towards him (Disc2, 14.10-15.10). This is followed by a song with Alamelu. The choice is made. Disc 2, 15.11-19.17).

This incident again shows the difference between the novel and the film. As has already been mentioned earlier in the novel, Margaret calls Ramachari by writing a letter to warn him of the impending danger from her uncle, her mother's paramour. In the film Margaret writes a letter and calls Ramachari to profess her love to him. Just as in the novel in the film too Ramachari remembers Alamelu. But unlike in the novel where he hides the fact that he loved Alamelu in the film Ramachari tells Margaret he was already in love with Alamelu and hence did not wish to cheat her. Upon hearing this Margaret asks Ramachari if he could not forget Alamelu for her sake and upon his no for an answer asks him to choose between her and Alamelu. At that moment in the film a shot is shown where Margaret is going away from Ramachari and Alamelu is coming towards his open arms. The choice is made. The only thing that confuses a spectator is Ramachari has not professed his love to Margaret. It is she who has made the proposal and Ramachari has made it clear that he is in love with Alamelu and did not want to cheat her. Then where does the question of choice arise. This is one glaring mistake if any to be found in the film. The editing has not been proper I feel.

In the novel as we see it takes a lot for the heart to be broken and for the pair to be separated. There is cohesion in the narration and the development of the plot. So we can

see that there is pain amongst the bereaved Partners. This pain is conspicuous of its absence in the film due to the problem in narration or in the editing.

Ramachari's father is dead

Ramachari reaches the hospital agitated. He thinks of leaving Alamelu for Margaret. Margaret who is moved by tears when he is hungry, and who is ready to sacrifice herself. But he is vexed at her asking him to choose between herself and Alamelu; he doesn't want to leave Alamelu. The watchman tells him that the nurse was waiting for him. He tells him that he had come searching for him. Ramachari rushes to the nurse's room. Mary tells him to calm himself and tells him of his father's demise. Ramachari is aghast and he crashes to the ground. After sometime he regains his consciousness when Mary sprinkles some water on his face. Mary is looking at him with pity. Ramachari looks aside unable to meet the gaze and is surprised to find Margaret. He feels like running towards her but stops himself. Mary offers to send someone to his home to let them know of the death, but Ramachari himself volunteers to go. He is crying when he first goes and tells Chamaiah (Part 2, P 222-226).

The funeral

He doesn't know what to do. Chamaiah tells him that he should first think of the final rites before anything. He sets out in search of four Brahmins and the priest taking some money with him for the expenses. They find the priest but cannot find the Brahmins ready to shoulder the dead body of Madhva Ramacharya, Ramachari's father, who had died of plague. Ramachari is very angry that the very people he had helped by keeping vigil had not come forward to help them when in distress. Chamaiah tells him to go home with the priest and volunteers to find the Brahmins required for the final rites. Ramachari goes home and is very angry at the people who had failed to help him. He is angry with Margaret that she would love him provided he agreed to her demands. He is very angry with the people of the world. Chamaiah arrives with the Brahmins and the things needed for the final rites. Ramachari is surprised to find Shamayyengar, the father of Alamelu among the Brahmins and he is reminded of Alamelu. Ramachari remembers his friend's words that he had gone in search of a groom for his daughter Alamelu and this thought

makes him hate Shamayyengar and hence does not talk to him. He simply follows Chamaiah into the house. He talks rudely with his mother and Chamaiah scolds Ramachari for being rude.

When the funeral pyre is burning all of them are waiting for the head to break. Ramachari is burning inside with the thought of Alamelu and Margaret. He remembers all that he had done when his father was in the hospital. He is burning with agony that he cannot go to Margaret and cry and lose his burden. When he is immersed in such thought Chamaiah sees him and calls him near him. The elders are talking and the priest tells them that Madhvaramacharya had never hesitated to carry the corpse of the Brahmins and it was a pity that it was difficult to find the requisite numbers when he had died. Ramachari's hatred of the people increases on hearing this. The discussion veers around Alamelu and her father tells Chamaiah that the groom was decided and the marriage would take place soon. When they were talking the head burst and all of them get ready to take bath and leave. Chamaiah goes in search of Ramachari and tells him to take bath so that they could leave (Part 2, P 227-238).

This particular incident is very important in the narrative of the novel. It shows the soft heart that Ramachari had for his father in the rough exterior. It is also an incident where we find that the father too is actually caring for his son but only worried about his future. Ramachari the boy with a golden heart, one who could cry for his father is not there in the film. It is also an incident which shows the warmth of the love of Margaret. She is ready to share his pains and difficulties. It is also an incident where Mary, Margaret's mother is shown in proper light. The difficulties Mary had to endure, the strength with which she managed the adversities and carried herself forward. The love and affection she has for her daughter. The practical wisdom and forethought all this which form an important narrative in the novel are in this particular incident.

The film does not seem to have any importance for these traits of Ramachari or others as already mentioned the main focus of the film seems to be to show Ramachari as an angry young man ready to rebel any wrong done to him. He cannot be seen crying over the shoulders of his lady love or crying for the life of his father.

Alamelu's alliance

In the film Varada's parents enter home. They tell him about the alliance for Alamelu which had gone off without any hiccups. Varada stresses that the marriage should be held early. Alamelu doesn't want to get married, but her parents do not listen to her (Disc 2, 28.23-30.00).

In the novel we see that Alamelu's father tells about the alliance in the burial ground. The listeners are the priest, Ramachari and Chamaiah. Where as in the film it is Varada, the news is given to.

Ramachari warns Chamaiah

In the novel after the corpse is burnt Ramachari and Chamaiah go to take bath. After having his bath Ramachari looks at Chamaiah intensely and tells asks him to do a favour. He tells him that only he could help him in that regard. Chamaiah doesn't understand what Ramachari is trying to say. Ramachari tells Chamaiah to convince Shamayyengar to stop his daughter Alamelu's marriage. He tells him he would tell the details of the same later on and warns if Alamelu is married off to some other person he would set the marriage pandal on fire. He would not mind going to the gallows for the act. Chamaiah does not react to him. He finishes his bath and leaves with a heavy heart (Part 2, P 238).

In the film Ramachari is leaving Varada's house after warning him. As he is leaving the house, Chamaiah enters. Chamaiah takes him into the house. Ramachari and Alamelu profess their love towards each other (Disc 2, 24.00-25.51). Chamaiah is angry and he tells him about Tukaram's complaint, regarding his affair with Margaret. Ramachari tells Chamaiah Margaret had given him an option to choose between her and Alamelu and he had chosen the latter. Ramachari warns of dire consequences if Alamelu is married off to anyone other than him. Alamelu tells Chamaiah she wouldn't marry any one other than Ramachari. Chamaiah tells Varada not to talk about the incident until his parents arrived (Disc 2, 25.53-27.12).

In the novel Chamaiah comes to know that Ramachari is in love with Alamelu and would marry her in the burial ground. He tells Chamaiah to somehow convince Alamelu's parents to stop the marriage or else he would set the marriage hall on fire.

It is interesting to see that the two incidents which in a way shape Ramachari's future are taking place in the same place, i.e. the burial ground in the novel and likewise in Alamelu's house in the film.

Post Funeral rites

The post funeral episode is a very important event in the life of Ramachari. Ramachari thinks he is alone in the world. The girls who thought were his were not with him when he needed them the most. Margaret had asked him not to touch her if he wanted to marry Alamelu. The girl, Alamelu he wanted to marry and for whom he had spurned Margaret's proposal is marrying a stranger. The people of his town had been distanced by their refusal to carry his father's dead body. Ramachari thinks he should keep away from the people. But destiny wills otherwise and makes him go to the people. The priest asks him to arrange a minimum of three hundred rupees for conducting the rituals of his deceased father. His mother asks him to not keep pondering over and go out and beg the people for the said amount. He is furious; he doesn't want to go back to the same people who had humiliated his father by refusing to carry his dead body. His mother suggests him to ask the teacher Chamaiah. But Ramachari refuses. He feels it is not proper to go on fleecing the good man endlessly. Ramachari knows Chamaiah had lost his valuables, when the thieves looted his house. A ray of hope arises in his mind of Ramachari that his father might have kept some valuables. He goes into his father's room and searches all the old trunks. To his dismay all he finds are some old palm leaf scripts, which he cannot understand. He decides the only way out for him was to ask his friend's for assistance. He approaches Sannarangappa, who is the wealthiest of the lot. He asks him to arrange for the money. Sannarangappa is baffled, he tells Ramachari not to worry. The gang members would arrange for the plantain leaves, rice and other things by laying siege to the nearby fields. Ramachari tells him sternly he doesn't want to conduct his father's rituals with stolen materials and wants the money. Sannarangappa tells Ramachari he could ask for ten or fifteen rupees but it would be difficult to ask his father for 300

rupees. Ramachari tells him that he was ready to pledge his house for the amount and the loan would be repaid with interest. Sannarangappa takes time till the next morning and then out of curiosity asks Ramachari about Margaret. Sannarangappa asks him if he wouldn't visit her house, which was just opposite his. But Ramachari firmly refuses and begins to walk away. Sannarangappa runs after him loudly crying out his name, but he doesn't turn back.

Ramachari had tried his best to ignore Margaret and had called out his friend in a hushed tone. But when Ramachari comes to his friend's house and calls out his name, Margaret recognizes his voice and is waiting for him to come back to her. But when she hears his friend crying out for him, she is shattered. Margaret remembers all that had transpired between the two. She is filled with hatred for Alamelu and thinks she should do something to distance her from her love. She finds no fault with Ramachari but with Alamelu who she feels has stolen her love from her. Margaret is thinking of how to welcome Ramachari if he visited her home. She is crestfallen when Ramachari goes back and cries inconsolably hurt at his ignoring her.

Ramachari too is in the same state of mind. He had made up his mind to forget Margaret. But now her memories are back to haunt. He is in a quagmire. He had left her for Alamelu, but Alamelu is now marrying someone else. He doesn't know what to do. He has lost both the girls whom he had loved dearly. He feels like going to Varada's house and beat him and makes him remember his promise. He wants to kidnap Alamelu and marry her. But his heart stops him from doing that as he had asked his teacher, Chamaiah to do the needful and hopes something positive comes out of it. He is angry with his father that he had died at that point of time when he was devastated by the refusal of his girls. He feels that he should kill them both as soon as his father's ritual ceremony is over. He contemplates killing himself so as to escape from the ordeals. He spends his time thinking endlessly over all the possibilities.

Sannarangappa asks his father for the money. He strictly tells him he would not encourage such things and all he could do was giving ten or fifteen rupees so as to help

the poor friend of his. Sannarangappa gives the twenty rupees that his father gives to Ramachari. Ramachari is very angry. He tells Sannarangappa he doesn't need any alms. Sannarangappa tells him that he could take it from him as a loan. Ramachari takes the amount and gives it to the priest and asks him to begin the rituals. Ramachari hopes the teacher would bail him out in case of trouble. Sannarangappa gathers his friends and tells them about Ramachari's troubles. The members aren't amused. They tell Sannarangappa they lay siege and bring the wanted items and Ramachari had to worry only for the small articles, which he could manage. Sannarangappa tells them Ramachari had refused to conduct the rituals with stolen booty. The friends then decide to ask their parents for some money and they could give him the pooled money. Prabhanna suggests Margaret too should share the burden. Sannarangappa tries to reason that Ramachari and Margaret are not in good terms. But the friends do not agree. They tell him Sannarangappa could use it as a pretext to find out what is the reason for their breaking off, if ever it was true. Sannarangappa agrees to them, as he has no go (Part 3, P 1- 26, 82-87).

Margaret gives the money for the post funeral rites

In the novel Sannarangappa meets Margaret and tells her of the friend's decision. Margaret asks him if Ramachari had sent him to her. He says Ramachari doesn't know anything about it and the friends were trying to help him without his knowledge. Margaret is hurt; she thinks Ramachari has distanced her so much as to not even discuss his problems with her. She tells Sannarangappa she would try to adjust the entire amount, she tells Sannarangappa to come to her the next day. Margaret decides to ask for the amount with her mother's paramour. She also decides if he refuses she would steal the money from her mother's purse and bail Ramachari out. Here we can see the amount of love she has got for Ramachari. She is ready to help him even though they are not in talking terms. She shows a humane face.

She adjusts the amount and hands it over to Sannarangappa. Sannarangappa is astonished. He had never thought she would give him the entire amount. He feels it would be morally wrong to take the money without telling her the truth. He tells her he felt Ramachari didn't seem to like her at the moment. Margaret is really hurt the quarrel has fallen into

the third man's ears. She tells him Sannarangappa she didn't care about it and she was interested in helping Ramachari. Margaret tells Sannarangappa not to tell Ramachari she has given the amount, lest he might refuse. Sannarangappa agrees to it. He is very happy and tells her he would do anything for her help. She tells him if he is really intent on helping her, he should bring Ramachari home. Sannarangappa promises to do that and leaves. Margaret sighs and is distraught she has to depend on another person to meet her loved one. Ramachari takes the money. He is shocked that Sannarangappa could arrange the huge amount. He is overcome with emotion and tells him as to how he can repay his debt. Sannarangappa tells him he should help him by helping keep up his word, a word he has given to the person who lent the money. Ramachari agrees to it. Chamaiah is also very much shocked and from learning that Sannarangappa has made a promise, he tells Ramachari, he should leave no stone unturned to help the boy. The ritual ceremony passes off without any hiccups (Part 3, P87-104).

This particular incident is really one of the most heart rendering episodes in the novel. We see the lovelorn Margaret waiting longingly for her beloved to return. She takes it upon herself to arrange the money for her beloved as she does not want him to suffer. She wants to take all his pains and sufferings. It is here that Ramachari's friend Sannarangappa who had a bad opinion of Margaret changes his opinion and offers to help her reunite with Ramachari.

Alamelu professes her love

In the novel after the funeral Ramachari comes home late in the night. He is surprised to find Alamelu and her mother in his house. He is surprised because he has come home thinking about her and she is right in his house. He is stunned and he cannot get into the house. Paddamma, Alamelu's mother calls him in and he has to go in. Ramachari's mother is too tired to talk after the crying. Paddamma tells him they had come in the evening after finishing the day's work and tells him it would be better if he dropped them home as it was dark. Ramachari hesitates and asks her if Varada was not home. Paddamma tells Ramachari she had asked Varada to meet him in the morning and finds out he had not visited him. Paddamma is angry with her son who doesn't care for his

friends in times of distress, but Sona bai consoles her saying he might have forgotten in the midst of playing. Sona bai tells Ramachari that it was very late and it would be better if he dropped them home. Ramachari is not interested, he tells his mother he would cook something for his brothers and his brother could go and drop them. Paddamma is overcome by Ramachari's love for his brothers and tells Sona bai she was lucky to have a son like him. Sona bai tells Ramachari there was some food left and it would be better if he dropped them. Ramachari agrees to it unwillingly. As they are leaving Sona bai blesses Alamelu that may she have a good husband and may he live a long life. Ramachari is hurt by his mother's blessings.

The whole town is deserted so was Ramachari's heart. Paddamma breaks the silence and talks to Ramachari that his father would have been alive if he had shifted to the camp. Ramachari does not answer as his mind is engrossed with the thoughts of Alamelu who was following him. The conversation veers around Alamelu's marriage and Ramachari chides her indirectly. He tells she was once ready to give her life but now she had changed and was getting married to a big man. Alamelu replies it was Ramachari who had changed and he had not visited them once in their camp. Ramachari is satisfied she had some concern for him and she missed him. As the conversation continues Ramachari tells Paddamma there were people who would cut the throat of others taking them into confidence. Alamelu knows the words were addressed to her. Paddamma does not understand a word of what Ramachari and Alamelu are talking. Ramachari tells Paddamma she would understand it all at the right time. Paddamma thinks Ramachari is upset with Varada. She tells him she had not changed and asks Ramachari to visit them regularly. Ramachari tells her he would come if the right people called him and at that moment Alamelu pinches him on his shoulder. He tells Paddamma that he stumbled upon a stone and Alamelu chides him telling if he lies then that was what would happen and god had punished him. As they were talking thus Ramachari is very happy and that happiness is unnoticed by Paddamma. They enter the camp and Ramachari takes leave to go home and tells her to convey his regards to Varada. Paddamma tells him she would send him out to talk to him and goes in.

Varada comes out and meets Ramachari. He had been trained by Chamaiah and he repeats the words and begs Ramachari to save the honor of his family. Varada tells him if his father had died he would have definitely lived up to his promise. Ramachari is aghast, he had a few minutes back thought Alamelu would become his but now was in doldrums. He remembers Margaret's words she should leave Alamelu if he wanted her love. He feels the whole world is against him. As they are talking Varada's father asks his son to come in as it was getting late and tells Ramachari to go home. Varada pleads with Ramachari to forgive him and save their families honor. Ramachari is angry he tells Varada to go in as asked by his father as the world would not end the same day. Varada is crestfallen as Ramachari does not give him an assurance. Ramachari walks back as he knows it was not Varada who had talked but Chamaiah. He knew he could not face the man who was very adept at good talking (Part 3, P 26-38).

Alamelu's parents find out her love with Ramachari

Ramachari is on his way home, he feels someone stalking him. He is afraid and plans to run. Alamelu calls out for him. She tells him she loved him and was not interested in marrying the groom chosen by her parents. She tells him she considered him as her husband and pleads with him to stop the marriage. Ramachari is very happy to know she was not interested in her parent's choice. He tells her he was not angry with her. She tells him she is ready to elope with him if her parents refused to marry her to him. Ramachari promises her that he too loved her as intensely as she and he would not leave her for someone else to marry. They kiss each other and Alamelu leaves the place once again reminding him of his promise to marry her.

Meanwhile Alamelu's father finds out that Alamelu is not at home. The parents and her brother search for her and do not find her. Alamelu's father finds out that she has gone out of the home by making a hole in the wall of the toilet that is a temporary shed. The father waits for her and when she comes in hoping that her absence would not be felt her father thrashes her up. Alamelu tells her father that she had gone to see Ramachari and she would marry him. The parents feel that she has lost her virginity and are angrier towards her and Ramachari. Shamayyengar feels that he should kill both Alamelu and

Ramachari. Paddamma is aghast. She feels that Ramachari had betrayed her trust in him. The whole family spends a sleepless night (Part3, P 39- 49).

In the film Alamelu pleads with her parents not to marry her off. They refuse to do that. Alamelu goes to Ramachari's house after her parents refuse to stop her marriage. She wakes him up in the night and tells him to take her away as her parents have decided an alliance which she didn't want. Ramachari tells her Chamaiah would help them and that she shouldn't have left home at that wee hours (Disc 2, 30.09-31.19).

Varada's mother comes out of the room in anxiety waking him up and telling him his sister is not to be found. They search for her everywhere around the house. Just then a knock on the door is heard. On opening the door they find Ramachari and Alamelu. They are all stunned. Ramachari tells Varada he had returned his sister back to him with honor and leaves living Alamelu there.

No one among the family call her to come inside. Her father starts thrashing her asking her what relation she had with Ramachari. She tells her father to ask her brother Varada as to what was the relation between her and Ramachari. Varada is also thrashed and their father tries to drive them out of the house (Disc 2, 31.21-33:04).

Varada's complaint against Ramachari

In the novel Varada feels only Chamaiah can save them from this ordeal and goes out in search for him. The master has just got up and is washing his face. He is surprised to find Varada so early in the morning. Varada tells Chamaiah that Ramachari had spoilt the honor of his family. Chamaiah remembers Ramachari's words in the graveyard. Varada tells Chamaiah that Ramachari has had sex with his sister the previous night. He tells him he had told Ramachari whatever Chamaiah had told him to but still Ramachari had committed this heinous act. Chamaiah is crestfallen. Singamma too joins them and Varada then narrates the previous night's events when his mother and sister had gone to see Sona bai and all the events till Alamelu returned. Both Singamma and Chamaiah are

hurt and angry. Chamaiah consoles Varada and tells him he would talk to Ramachari and set things right (Part 3, P 50-53).

In the film Varada escapes from the clutches of his father and runs towards Chamaiah's house. Varada's father is crestfallen as all his marriage plans have gone awry. Varada bangs on the doors of Chamaiah's house. Chamaiah comes out and finding Varada asks him what had happened. Varada tells him that Ramachari had raped his sister and that his father was beating Alamelu black and blue. Tungamma is aghast; Chamaiah tells Varada to go home and sleep and assures him that his father would not beat his sister mercilessly. Tungamma is in tears about Ramachari's heinous act. Chamaiah tells her that they would be left with no option other than leaving the village, if the complaint was true (Disc 2, 33:11-35:40).

Chamaiah punishes Ramachari

In the novel Chamaiah goes to Ramachari's house fuming in anger. Ramachari is surprised to hear him so early in the morning and wakes up with great difficulty. Ramachari had never seen Chamaiah in such an angry mood in his life. Chamaiah was always a calm and serene man. Ramachari is afraid for a moment. Chamaiah beats Ramachari and rebukes him for committing a heinous act in the night. He tells him that he had come with an intention to kill Ramachari or lay down his life if he lied. He even doubts if he was born to his father. After some time Chamaiah asks him about the night's incidents and Ramachari tells him that he had not committed any wrong and it was Alamelu who had come on her own and he narrates the night's incidents. He tells him as to why he should rape a girl who was going to be his wife. He tells Chamaiah that Alamelu too loved him as intensely as he loved her. Chamaiah tells Ramachari that he would find out the truth from Alamelu. Ramachari tells him to ask any one he wished and find out the truth. If he was found lying he would sever his head and offer it at the feet of Chamaiah. Ramachari does not wait for Chamaiah to respond, he walks away briskly after telling him that he had promised him to tell only the truth and he would never shy away from the promise (Part 3, P 53-59).

In the film Chamaiah goes and meets Ramachari. He asks him about the incident and beats him with his stick. Ramachari picks up a stone to hit him but controls himself. He tells Chamaiah he had not committed any wrong. He is sorry for raising his hand against his teacher and promises not to repeat it in future. He is hurt that the teacher who he had so much faith in, did not believe his innocence. He takes the broken stick of his teacher and tells him he would return it after getting it repaired. The master is sorry for not believing his disciple (Disc 2, 35:45-38.45).

Chamaiah agrees to convince Ramachari

In the novel Chamaiah believes Ramachari as he knows that he would not lie. He is in a fix. He goes to meet Alamelu's parents and consoles them. He takes Alamelu who is beaten black and blue to his house as he wants to hear about the entire incident from her. He tells his wife to apply oil and give a bath to Alamelu. Singamma finds out that Alamelu was not lying about the physical relationship as she is giving her a bath. She inspects the vaginal area and is convinced that no untoward incident has happened. Alamelu tells her about her love to Ramachari and that she would marry him. Singamma tells her husband all that Alamelu had told her and Chamaiah is convinced that Ramachari had not lied and Alamelu too loved Ramachari. Singamma tells her husband that the marriage cannot happen as Ramachari and Alamelu belonged to different sub-castes. She tells him to ask Ramachari to keep off Alamelu and she would convince Alamelu to keep off Ramachari. Chamaiah goes to Alamelu's house along with her. He is hoping that her parents give consent to the marriage between Alamelu and Ramachari. He feels even if Shamayyengar refuses, Paddamma her mother would see reason and give her approval. He tells the parents that nothing had occurred between Alamelu and Ramachari and their fears were unfounded. He even suggests that they marry off the young lovers so that they could be happy. Shamayyengar is furious; he doesn't want to have any such thing. He wanted his honor to be intact as he had promised the grooms parents. Chamaiah tries to reason with them, but they are unyielding. They promise to end up their lives if Alamelu married Ramachari. Paddamma pleads with Chamaiah that he let the marriage happen with the groom they had selected. Chamaiah is left with no other option. He leaves the place promising her that he would do his best. Chamaiah is

very happy that Ramachari had not lied. He is unhappy that he had to take up the responsibility of breaking the boy's heart. He goes to Ramachari and asks him for forgiveness. Ramachari is moved by tears, he promises Chamaiah that he would never ever raise his hand on him and that he would do whatever Chamaiah would order him to (Part 3, P 60-81).

In the film Varada and Chamaiah enter Varada's home. Chamaiah tells his parents that Ramachari had not committed any wrong. He tells them to get the two lovers married. Everyone is against the marriage of Alamelu and Ramachari. They beg Chamaiah to let the marriage of their daughter pass off without any hiccups with the groom of their choice and to rein in his favourite disciple, Ramachari. (Disc 2, 38.53-41.56).

Chamaiah succeeds in convincing Ramachari

In the novel Varada tells his sister to forget Ramachari and marry the boy his parents had selected for her. She refuses to heed to his suggestion. Varada tells her that Ramachari was not to be believed as he was a womanizer and he tells her that he had an affair with Margaret. Alamelu doesn't believe him. Varada tells her that he would prove it and she agrees to forget Ramachari if he did prove it. Varada goes to Chamaiah and tells him of his plans. Chamaiah tells him that he did not need his ideas and he would decide on what plank he can stop Ramachari from marrying Alamelu. He even tells Varada that if Ramachari was in his place he would not have worried about finding reasons, but would have given away his sister in marriage to keep up his words. Chamaiah sends a boy out in search of Ramachari and is waiting for him. He is unhappy that he had taken up the job of separating the lovers. He tells his wife to go out before Ramachari comes in. he is waiting anxiously for him.

Ramachari comes in and finds that Chamaiah is worried. Chamaiah tells him that he had made a promise to someone and only he could help him save his word. Ramachari tells him that he would try to solve the problem and if it was beyond his reach he would take the help of his gang of friends. Chamaiah tells him that it was not a collective task but an individual task. He reminds Ramachari of his promise not to raise his hand and tells him

he could do so but see to it that the promise he had made to someone is not broken. He then tells Ramachari that he should forget Alamelu and let her marry the boy her parents had chosen. Ramachari refuses to do it. Chamaiah tells him that he had tried his best to unite the lovers but had failed. He tells Ramachari that he should go as Alamelu's father and tell her to marry the boy of her parent's choice. Ramachari is furious; he tells him that he cannot do it. He tells him as to how could he, who had all along loved her go and tell her that he was like his father. Then Chamaiah tells him that he could let her know of his involvement with Margaret. Ramachari is really broken, he who had left Margaret for Alamelu, had to own up Margaret, with whom he had broken up. He tells Chamaiah of the incidents that happened in the plague camp and how he had broke off from Margaret. Chamaiah is really worried and disturbed. Ramachari had left Margaret for Alamelu and he was trying to separate the two. He tells Ramachari that he had taken back his promise and he could marry Alamelu. Ramachari reminds him of his promise. Chamaiah tells him not to worry about the same. Ramachari remembers Chamaiah telling him that he would die if he did not honor the promise. He tells Chamaiah that he would tell Alamelu about Margaret and let the marriage happen. Chamaiah hugs the boy and tells him that he would have been honored if Ramachari was his son. He tells Chamaiah he would write a letter as he could not face Alamelu in person, as it might make him change his mind. Chamaiah exclaims he had given him poison, but Ramachari tells him even the poison he gave was like nectar to him. He refuses Chamaiah's offer to take some time and writes a letter and hands it over to Chamaiah. Chamaiah warns Ramachari not to take any drastic step in haste and warns he would end his life if Ramachari took an extreme step (Part 3, P 104-127).

In the film Chamaiah takes Ramachari to the top of the hill and gives him something to eat. He tells him he had a task for him. He even reminds him of his promise and tells him to save his honor. He gives a long lecture about sacrificing. He tells Ramachari that he had come to give him poison. This poison was not something to be swallowed, but the poison of words. He tells Ramachari to forget Alamelu and let her marry the groom her parents had decided. He extracts a promise from Ramachari he would change Alamelu's

mind going to her as her brother. Ramachari promises to do the same (Disc 2, 41.56-47.50).

Ramachari sacrifices Alamelu

Ramachari enters Varada's house. Chamaiah and Alamelu's parents are sitting. Ramachari tells them that he wants to tell something to Alamelu in front of them. Alamelu comes out and he hands out a packet to her telling he had brought her poison. Alamelu grabs the packet. Chamaiah and Alamelu's father are aghast and they snatch the packet from her hands and down comes tumbling from the packet vermilion and turmeric (Disc 3, Part 1, 00.00-01.00).

The marriage of Alamelu is taking place. Ramachari is looking after all the arrangements, busily walking around. Ramachari and Alamelu are juxtaposed in a scene. (Disc 3, Part 2, 00.00-01.49)

In this episode again there is a change in the way the novel and the film treat it. In the novel Alamelu comes over to Ramachari's house accompanied by her mother. She finds out that Ramachari is upset that she is getting married when he has come to drop them back home. Ramachari meets Varada who tells Ramachari to save the honor of his family by letting his sister marry the groom of his parent's choice. Ramachari knows that all his talks are tutored by Chamaiah and he returns without assuring anything. As he is walking towards his home, he is encountered by Alamelu who professes her love for him and tells him that she would marry none other than him. She is caught while entering the home and is beaten black and blue. Varada tells the master that Ramachari had raped his sister and Chamaiah sets out to punish Ramachari. He finds out that Ramachari is innocent. He tries to reason with the parents of Alamelu to marry her off to Ramachari but they refuse and threaten to kill themselves if they are not able to marry her off as per their plans. Chamaiah takes it upon himself to dissuade Ramachari from marrying Alamelu. Varada gives him an idea that Alamelu would drop the idea of marrying Ramachari if she was convinced that Ramachari was in love with Margaret. Chamaiah goes to Ramachari and tells him that he has to do him an errand as he had given a promise to someone and he tells Ramachari to forget Alamelu. Ramachari is angry and he retorts as to how he promised without taking him into consideration. He refuses to go to Alamelu like her

father as he feels it would be cheap telling her lover that he was like a father. Chamaiah gives him an option of admitting his love for Margaret and Ramachari tells him that he had sacrificed her for Alamelu. Chamaiah is hurt tells him that he would take away his promise and he could marry Alamelu. Ramachari knows that Chamaiah would not be alive if his vow was not fulfilled. He refuses anytime frame and scribbles a letter and hands it over.

In the film we see that Alamelu runs away to Ramachari's house and asks him to elope with her. Ramachari takes her back with him to her house. The parents are furious and beat up their daughter. Varada goes and brings in Chamaiah. Then Chamaiah enters, and pleads that the lovers be allowed to marry. His pleas fall on deaf ears and he promises the parents that he would try his best to dissuade his disciple. He takes Ramachari along and tells him of the task he has to do. Ramachari is hurt but he agrees to do as the master desired as he feels that he has to fulfill his promise to his master. He goes and offers vermilion and turmeric and he is seen as being actively taking part in the marriage.

Here what we see is that in the novel Ramachari refuses to be a father to her lover, while in the film he agrees to be a brother to her and let her marry. The vermilion and turmeric which are the signs of a virgin and a married woman is offered to her. In the novel there is no description of the marriage. In the film we see the marriage happening. The settings, costumes and the hair dressing are all well designed in such a way that it is not necessary to tell that it is an Iyengar wedding, and that Alamelu was an Iyengar.

Ramachari goes to work

In the novel meanwhile trouble brews up at home. The family is finding it difficult to run the home. His mother manages a few days by selling house hold articles and by getting debt from the grocer. Once there is nothing at home. Ramachari and his brothers are eating. His younger brother demands more rice. The mother tells him that there was no rice at present and she would cook something for him in the evening. The boy is not satisfied. Ramachari is angry, he thrashes him and pours the rice in his plate into his and leaves. The mother is very disturbed. She tells Ramachari to find some work to support

the family, or she would go and look out for some work. Ramachari is disturbed. He wants to go to school and become an officer to look after his mother well. But his mother insists he leave school and earn and feed his brothers and sister (Part 3, P132-136).

Ramachari tries his best to find a job but he can't get any. His mother asks him to go and meet the teacher. He tells her not to mention his name in front of him and he would do it himself. One day during his job hunt he meets the wrestler. He tries his best to avoid him, but the wrestler comes up to him. He takes him to a hotel and asks him to eat. Ramachari's eyes swell up and he says that he could not eat. The wrestler is surprised. He too leaves the table and takes him to a secluded place and asks him the reason for his worries. Ramachari explains of his failure to secure a job mentions the hungry members of his family. The wrestler rebukes him and tells him he could have told the same before and then takes him to a wholesale dealer in the town. The man is known for his honesty and integrity and had risen up the ranks. The wrestler introduces Ramachari to him and asks him to give him a job. The man wants to know what job he could do. The wrestler tells him he is a novice and he should teach him from scratch. He tells him the boy was very honest and that he would repay his debt by working hard. The man agrees to take him. The wrestler warns Ramachari to work hard and come up in life (Part3, P 147-158).

In the film however Ramachari has failed in his exams. He tells Tungamma, he cannot pursue his studies further and it would be better if he found out a job. Tungamma tells her husband to find a job for him. Chamaiah tells his wife it was very difficult to secure a job. Chamaiah takes Ramachari to the wrestler and asks him to help Ramachari get a job (Disc 3, Part 2, 06.21-07.38).

The three friends are shown looking at the laminated picture of a Japanese lady. They are excited as the picture seems to wink its eyes as it is moved around. The friends tuck the card in as they see the wrestler and Ramachari walking towards them. The wrestler asks them to give a job to Ramachari. The friends tell him that the business was very dull and they could not give him a job. The wrestler asks them if they did not want any business. On his warning they agree to give a job to Ramachari. They request the wrestler that Ramachari keep off from their personal business. The wrestler warns Ramachari not to

interfere in their private affairs and just work and get his regular salary (Disc 3, Part 2, 06.21-12.18).

The reasons for Ramachari taking up the job are different in the novel and the film. In the novel, he has to take care of the family orphaned by the loss of his father. In the film, he has failed in the exams and has no hopes of passing them. The employer in the novel is an honest and a hard working man. He has risen to the level through sheer hard work and honesty. The employers in the film are womanizers.

The reunion of Margaret and Ramachari

In the novel Ramachari's friends and Margaret think that they can meet him once the threat of the plague is over and the school reopens. But to their dismay he doesn't turn up. They wait for him days after days. The one who is disturbed the most is Margaret. She thinks that she can make up with him. But when he doesn't turn up her hopes disappear and she begins to suffer. This is not tolerable to Sannarangappa. Every day that passes pushes him to despair and he is not able to face Margaret who he had promised to bring Ramachari. He then decides that he would go and meet him at his home. But the visits are futile. He cannot find him. The same is the case with Ramachari's other friends. They are not able to meet him as he fears that they would tease him about his bragging about Alamelu. He avoids them even when he is at home. Then Sannarangappa decides that he would meet him at any cost and one day he visits his home endlessly and decides to wait for him late into the night. Ramachari comes home late from work and he is surprised to find his friend waiting for him at that time of the night. Sannarangappa tells him to go in and have his food, as their meeting would be very long. Ramachari goes in and learns from his mother that his friend had come to his home a number of times since morning. He is not able to eat properly. He feels that he might have come to ask him to repay the debt. He finishes his dinner in hurry and goes out to meet his friend.

Ramachari and his friend take a long walk. His friend accuses him of leaving the school and going to work. Ramachari tries to explain to him how much he missed the school and his friends, but he is not impressed. He accuses him of avoiding his friends and tells him

that they would not have snatched away his job. Ramachari is all the while nervous he wants to know the reason for his coming. He is in anxious from the moment his mother told him that he had come umpteen numbers of times since morning. So he changes track and asks his friend the reason for his coming. His friend tells him that even if he avoided him, he could not do so as he had given a loan to him. Ramachari tells him that he did not have a dime with him at the moment and he would repay him later. But the friend would have none of it. He wants it right now. Ramachari is helpless; he tells his friend that he is neither a liar nor a cheater. He would repay him the moment he earned the sum. But the friend insists that he at least give him the interest, if not the principle amount. Ramachari tells him that he has nothing to give him, but if he still did not believe him he could take some things from his home.

His friend tells him that he is not as stone hearted as him and that he wanted the interest not in money form but in a different kind. Ramachari wants to know how he could help him. Sannarangappa tells him that if he visited Margaret just once he would write off the entire loan amount along with interest. Ramachari is very angry. He reminds him that he had earlier told him not to mention the name of the bitch in his presence. His friend is hurt and angry. He tells Ramachari to reserve all the abuses to someone else and that he take her name with the utmost dignity. Ramachari is not amused, he scoffs at his friend for his comments. Sannarangappa is not amused and tells him that he is not the same old friend of his and that he had changed. Ramachari scoffs at him telling that the change was visible. He reminds him that he was the one who had told about the mother-daughter duo, Mary and Margaret. It was he who had warned to keep away from the duo as they were wicked and would do anything to suit their purpose. Sannarangappa tells him that he was mistaken then about the nature of people and he had atoned for the same. Ramachari chides him if he had set his eyes on her after learning that he had left her. Sannarangappa refutes that with contempt and tells him that such mean and self-serving thoughts would cross only his minds and that Margaret was an angel. Ramachari is furious that his friend is eulogizing his sworn enemy in front of him. He asks him to get out before he loses his cool. Sannarangappa too gets ready to fight and tells him that he would not tolerate any more abuses about her. Ramachari tells him that he would lose his friendship if he

pursued the matter further. Sannarangappa is not going to give in; he tells him that he would not mind it. Ramachari suspects that Margaret is using his friend to take revenge against him, as she could not do it herself. Sannarangappa does not want the argument to continue any further. He tells Ramachari to meet Margaret the next day. Ramachari agrees to it with hesitance. He feels that they would harm him. But all the same he promises his friend that he would go and meet her the next day.

The next day he goes to her house. He stands outside the door and rethinks of his visit. He is in doldrums, should he enter and face the imminent danger or should he walk away. But he decides that come what may he would face the consequences and knocks at the door. Margaret's mother calls out from inside as to who was knocking the door. He hesitates to identify himself, thinking of an escape route. Mary opens the door and is astonished at seeing Ramachari at the door. She had felt that her daughter's life had been ruined and that she would face the life of ignominy. She welcomes him warmly into the house. Ramachari goes in and enquires about Margaret. Mary tells him that since the day his father expired, her daughter had been suffering and she did not know the reason for the same. She tells him of late she had not been eating properly and she was worried about her. Hearing the knocking at the door and not hearing anything Margaret walks out of her room curious to find out the visitor. She barely manages to ask her mother who had come and the next moment she swoons. Ramachari rushes towards her like an arrow and stops her from falling down. He lifts her and lays her down on the bed. It takes some time for the girl to regain her consciousness. She opens her eyes and is terribly happy at seeing her lost love right in front of her. She begs for his forgiveness and promises that she would never question him in future and that he could do whatever he wished to do but just not leave her alone (Part 3, P 141-147 & 159-192).

In the film Margaret follows Ramachari as he passes by her home. She tells him to remember that although he had lost Alamelu, there was one more girl who was ready to give up her life for him (Disc 3, Part 2, 01.56-02.57).

Margaret asks Ramachari about his new job and about his discontinuing the college. She tells him he was a good man. Ramachari again passes by her home the next day. Margaret follows him. Ramachari asks her not to follow him and warns her that he would drop her from the cliff if she followed him again. Margaret goes to the place where Ramachari is swimming. She takes his clothes and runs away with them. Ramachari catches hold of her and wets her clothes. Margaret is getting ready for college. But she does not go to the college but goes to the fort instead. Margaret's mother Mary warns her that she would tell her paramour Naidu about the love and get Ramachari beaten up. Margaret does not listen to her mother. She goes to the fort and is spending her time with Ramachari. They exchange the cross and the thread. The two embrace and then there is a song. During which they dance around the hills (Disc3, Part2, 12.19-20.56).

Mary complains to Naidu. Naidu promises Mary he would teach Ramachari a lesson. He goes and meets Ramachari. There is a small fight. Naidu loses the fight and he is impressed with the fearlessness of Ramachari. He promises Margaret he would talk to Mary and get her approval for marriage (Disc 3, Part2, 20.58-24.10).

The reunion is dealt differently in the novel and the film. In the novel Ramachari goes back to Margaret to honour a promise he made to his friend. He neither trusts Margaret nor his friend. He is of the opinion that Margaret had conspired with his friend to take revenge upon him. It is only after meeting her that he finds out the intensity of her love and then promises to leave with her and not to desert her. In the film the reunion is very simple. Margaret keeps on following Ramachari as he passes by her home. She tells him she loved him and he would do well to remember that he could depend on her love even if he had lost Alamelu. She was still ready to give up her life for him.

Ramachari learns about Alamelu

In the novel Ramachari comes to know of Alamelu through the clerk of his employer. He doesn't meet her in person. He comes to know she had turned a prostitute and was telling her clients she was forced to become one as the boy she had loved had deserted her. Ramachari feels it was time he returned Sannarangappa's loan. He approaches his

employer and asks him to give a loan. The merchant finds out the reasons and the amount and tells him it was a huge amount. He suggests Ramachari go for trading himself that evening and keep the profits he made for himself. He tells him in that way Ramachari would be saved from taking a loan. If it did not materialize he would think of helping him. Ramachari agrees to the suggestion. When Ramachari is waiting for the truck the clerk tells him that Ramachari was lucky the merchant had believed and given him a huge sum for trading. He chides him about Margaret. Ramachari is astonished. The clerk tells him the whole town knew about their relationship. He tells him he is not selfish as Ramachari and tells him there was a prostitute in Hosadurga, who was from their town. He tells him she was new to the job and Ramachari make use of the opportunity. Ramachari is anxious to know who it was and learns it was Alamelu. He further finds out she went on telling her clients that the boy she loved had deserted her and she was married to someone who she did not love. It did not matter to her to who she slept with. Ramachari is broken and he goes back to Margaret's house with his head reeling (Part 3, P 199-212).

In the film, Ramachari goes to Bangalore along with his employers. The three friends enter the hotel and they tell Ramachari to entertain himself by going to a film and eating outside. Ramachari prefers to wait for them in the car. The three friends are in the hotel room. A car enters the hotel and Alamelu is seen in it. She follows the pimp into the lift. Ramachari who is sitting in the lobby recognizes Alamelu. He tries to follow but they take the lift and he waits for them. The pimp takes Alamelu to the room of Ramachari's employers. The friends are having a discussion about foreign and local drinks and are of the opinion that the girl should be a local one. They tell the pimp not to disturb them. The pimp leaves. Ramachari who is waiting catches hold of the pimp and finds out that Alamelu is in the room of his employers. He rushes into the room and takes Alamelu outside creating a fracas inside the room. Both he and Alamelu sit near the fountain and Alamelu narrates the incidents that made her a prostitute through a song. Ramachari is furious. He threatens to kill her husband. Alamelu tells him she didn't want to be widowed. Ramachari tells her to come back to their town as he; her brother was still alive and would look after her. Alamelu tells him her heart would never accept him as her

brother. She asks him if he was ready to forget the past and give her a new lease of life by marrying her. As she is asking him catching hold of his shirt, she finds the cross inside the shirt dangling on his chest. Alamelu asks him if he loved Margaret and would marry her. She further warns him not to forsake Margaret for any reason. She tells Ramachari that she would return to the town once she was old and loses her youth as no one would want her. Ramachari is listening to her turning the other way, she gets into the car and leaves (Disc 3, Part 2, 24.12-39.48).

Ramachari suffers at the news of Alamelu

In the novel as soon as Ramachari hears of Alamelu his head is reeling. He gets severe fever and he goes to Margaret's house. The inmates of the house are surprised to find him at that time of the night. He goes to Margaret's room and lies down crying. Margaret is sad Ramachari had worries to make him sad. She doesn't ask him anything. In the morning Mary and Varadaraja leave home. Ramachari is still sleeping and has a high temperature. Mary tells Margaret not to worry and tells her the fever would subside soon. Ramachari gets up and he is unable to think of the previous nights incidents. He asks Margaret as to when he came there and why was he suffering from fever. Margaret tells him not to worry about all that and just think about taking rest. Ramachari is angry and slaps her. Margaret does not retort. Ramachari is ashamed and asks Margaret to forgive him. Margaret tells him that he had not slapped her hard. Ramachari calls her an angel and then tells her about Alamelu. He tells her he was also responsible for Alamelu's condition. He resolves that come what may he would never part ways with Margaret. He thinks that the only way for him to overcome his depression is to be in the company of Margaret (Part 3, P 213-223).

In the film we don't see Ramachari suffering at Alamelu's condition.

Ramachari chucks his job

In the novel, Ramachari has only Margaret for solace. His mother has found out he had neither gone to town nor had attended work for two days. She wants to know where he had gone. Ramachari replies rudely that she mind her own business and not interfere in his work. His mother is surprised that her son is so rude to her. Ramachari goes to his

work place. But there the clerk either talks about Alamelu or about Margaret. Ramachari feels he cannot work and goes to Margaret's home complaining of headache. Ramachari decides to spend much of his time with Margaret. Ramachari is not regular to work. The merchant, his employer, tells him to be very careful in work but to no avail. The merchant finally relieves Ramachari by settling his dues. The wrestler Sannabasappa, too tries to warn and advice Ramachari. Ramachari tells him sternly he would listen to all his words but would brook no interference in his relation with Margaret. The wrestler thinks time would heal and Ramachari would get back to normal as he matures. The news also reaches Chamaiah but he doesn't think of talking to Ramachari (Part 3, P 227-235). The film does not have all these incidents. It is deleted in the filmic version.

Ramachari leaves his home

In the novel Ramachari begins to spend more and more time in the house of Margaret. He is not interested in his work and is very irregular. His mother finds out he is staying with her and objects. Ramachari is not bothered. He tells his mother not to worry about his relationships and worry just about running the family as he would provide her with the money necessary to run the house. Ramachari's mother is not convinced; she wants him to get rid of Margaret from his life. Ramachari is not ready to do it. His mother heaps curses on Margaret, which Ramachari is unable to bear with. He warns his mother not to do so. But his mother continues her tirades and tells Ramachari she would not allow him to get out of the house. Ramachari is unstoppable; he shoves her away and walks out from the house. His mother is helpless (Part 3, P 235-240).

In the film we see Margaret consoling Ramachari. Ramachari is assuring her that as per the wishes of Alamelu he would not forsake her for anything or for anybody. In the meantime Ramachari's mother is being taken to the temple by Tungamma. The two talk about Ramachari's marriage. As they both pass through the way to the temple they find Ramachari and Margaret sitting near the temple. Ramachari tells his mother he would marry Margaret and there was nothing wrong in them being together. Ramachari's mother vows that the marriage could take place only after her death. Ramachari warns his mother not to be so foolhardy lest he forget she was his mother. Ramachari's mother

curses Margaret and calls her a witch who had cast a spell on her son and is wailing. Tungamma takes her away saying that it was no use talking to them and instead they should talk to Mary, the mother of Margaret. Chamaiah and Ramachari's father are walking talking about Ramachari's progress when a passer by intercepts and tells them that Tungamma and Mary were having a fight. Mary is cursing and talking of murdering Ramachari. Chamaiah enters the scene. Sona bai, Ramachari's mother instantly catches hold of his feet and wails. Chamaiah asks them if Ramachari marrying Margaret was the problem. Sona bai tells Chamaiah that she didn't want to be a mother-in-law of a Christian and likewise his father a father-in-law. Mary is angry and tells she could get good alliances for her daughter and doesn't want Ramachari to marry her. She doesn't want an alliance of the penniless (Disc 3, Part 2, 40.09-44.45).

Chamaiah agrees to separate Ramachari and Margaret

In the novel Sona bai takes recourse to Chamaiah. Chamaiah hears everything from the mother and tells her not to be so insensitive. He tells her that if it were not for Margaret, Ramachari would never have recovered from the shock of losing Alamelu. But the mother would have none of it. She tells him she had nothing to do with it. She is afraid that she would be denied the theertha {holy water} from the mutt if Ramachari married Margaret. Chamaiah tries his best to make her see reason but to no avail. She asks him to get Ramachari out of the clutches of Margaret to which he finally relents (Part 3, P 242-249).

In the film we see Chamaiah trying to calm the aggrieved parties. He suggests they go and talk inside Mary's house. Ramachari's father refuses to enter the house of a Christian as it would defile his caste. He begs Chamaiah to bring his son back to him, lest he has to forego the theertha (holy water) of the mutt. Chamaiah is hurt that no one is thinking of the happiness of the lovers and were just thinking about their own conveniences. One wanted the holy water and the other was after money. They did not have any value for the love of the youngsters. Chamaiah tells them that for Margaret Ramachari would not be alive after the trauma of living Alamelu. But the parents of Ramachari do not want to hear anything of that. They threaten to kill themselves on the day Ramachari married,

Mary warns of poisoning her daughter and shifting the blame on Ramachari and send him into jail. Chamaiah is very angry at the three for their blabbering about money and caste; he tries his best to make them see reason but is not successful (Disc 3, Part 2, 44.48-47.44).

We see that in the film it is the father who values holy water more than his son where as in the novel it is the mother. In the novel the father is already dead and his mother is a widow. These things happen only in Ramachari's house and no one in Margaret's house know anything about the incidents in the novel. In the film the incidents happen in front of Mary's house and all of them are a Party and equally guilty to the events that unfold later on.

A gory end

In the novel Chamaiah sets out in search of Ramachari and finds him in Margaret's house. He calls out for Ramachari. Ramachari comes out and takes him in. Chamaiah goes in and sits on a chair. He can see Ramachari standing along with Margaret. He is ashamed for having to separate such a loving pair, but his duty beckons him. He asks Ramachari who she was and he replies she was his wife. Margaret is looking at Chamaiah with frightened eyes. Chamaiah tells Ramachari he wanted to talk to him and asks him to go out with him. Ramachari replies he could talk whatever he wanted there, as Margaret was not a stranger. The teacher insists he go out with him. Ramachari agrees and is ready to live when Margaret calls him in. She tells him not to desert her by listening to his teacher. He assures her he was not the Ramachari of the old and no one could make him change his mind with regards to his love for her. The teacher asks him as to what happened inside and Ramachari replies Margaret feared something.

The teacher takes him outside on the hillocks. Ramachari is not comfortable with the silence, but continues to walk. When they are passing by a particular rock, Ramachari remembers something and laughs. Chamaiah wants to know if there was something amusing. Ramachari tells him it was that rock that first united him with Margaret. Chamaiah feels ashamed he is trying to separate the lovers who were united by a lifeless

rock. After walking for a while Chamaiah decides to sit and talk to Ramachari. Chamaiah tells Ramachari he should be coming home. Ramachari replies that Margaret's house was his home now and he would not be going anywhere. Chamaiah tells him his mother was worried and his brothers would miss him. Ramachari tells him he cannot help it. Then Chamaiah begins to preach him of the virtue of sacrifice. Ramachari is angry; he does not want to hear any more of his lectures. He tells him to stop. Chamaiah tells him his mother was worried about the theertha and the society would be unforgiving to Ramachari and Margaret and their child if they married. Ramachari tells him he was ready to face all the challenges in life but would not flinch away from his decision of marrying Margaret. He then tells Chamaiah he would not commit the same mistake he had committed earlier and let the same fate befall Margaret, which had befallen Alamelu. Chamaiah asks him what had happened to Alamelu. Ramachari tells him she had become a prostitute and was telling all her clients she became a prostitute because the man she loved ditched her. He tells Chamaiah to go to Hosadurga and tell the watchman of the T.B. to bring Alamelu. He tells Chamaiah to go and sleep with her. Chamaiah regret, but Ramachari would have none of it. He wants Chamaiah to get out of his life. He wants to know if Chamaiah even after knowing about Alamelu still insisted on separating him and Margaret. Chamaiah answers in the positive. Ramachari tells him to give him just one day and he and Margaret would go far away from the town. Chamaiah is adamant Ramachari desert Margaret. Ramachari is furious, he holds Chamaiah by his neck and throttles him and then flings him down. Chamaiah falls on the rock and hurts his head and dies instantly. Ramachari is overcome with grief. He had not intended to kill him. He is grieved at losing the only man who had loved him all through his life. He knows the police would arrest him and he would be jailed and possibly hanged for the murder. He remembers his promise to Margaret that he would never desert her. He goes back to the house and tells her to accompany him. She follows him without any questions. When he passes by the rock they first met he kisses her and tells her this would be his last kiss. She is confused. Ramachari tells her he had killed his teacher by accident and the police would seek him in the morning. He did not want to leave her alone. He asks her if she would accompany him in the journey to meet his master. She agrees and they jump from the top of the cliff and die (Part 4, P 255-279).

In the film Chamaiah sets out in search of Ramachari. He finds Ramachari and Margaret near the temple. Ramachari and Margaret begin to run towards the top on seeing Chamaiah. Chamaiah tells them not to run, and tells him that the day was a test for the Teacher and his disciple. Ramachari refuses to hear anything and continues climbing. Chamaiah follows them with great difficulty. He clutches his chest in pain and tells Ramachari that in the test between the teacher and the disciple, the teacher would win. Ramachari disclaims that and asks him to leave as he would never listen to Chamaiah. Ramachari and Margaret reach the top of the cliff. Margaret asks Ramachari not to leave her listening to the words of his teacher. Chamaiah reaches the top and looks at the pair and is in tears as he had to separate them.

Chamaiah turns the other way and asks Ramachari to come to him. Ramachari refuses to go near him and tells him whatever he wanted he could tell him from a safe distance. He refuses to heed to the teachers words to become a great man sacrificing for the welfare of the society. Ramachari tells him he was indeed making a sacrifice by marrying Margaret. He was sacrificing his near and dear ones for her sake. Chamaiah tells him it was not a sacrifice but selfishness. Ramachari jeers him and tells him listening to him was sacrifice and listening to his heart was selfishness. He tells Chamaiah he had made a wrong earlier by listening to him, and had turned Alamelu into a prostitute. Chamaiah is stunned. Ramachari tells Chamaiah he was solely responsible for the misfortunes of Alamelu. He questions Chamaiah if he should Margaret go and make her a prostitute. Chamaiah tells Ramachari had to leave Margaret for the sake of his parents. Ramachari tells Chamaiah to give them a day's grace where they would leave the town and go away. Chamaiah tells Ramachari he could marry only over his dead body. Ramachari turns around and accidentally pushes Chamaiah. Chamaiah rolls down from the top and dies with his head hitting a rock (Disc3, Part2, 47.46-54.58).

In the final parts we see that the whole screen is red. The sun is setting. Ramachari asks Margaret if she was ready to join him to go to the place his teacher had gone. Margaret nods in agreement. The two hug each other and are seen jumping down the cliff. The

characters are musky and still everything is red. The dead bodies are not shown. The sun is slowly setting (Disc3, Part2, 55.05-56.36).

In the novel Chamaiah takes Ramachari out of Margaret's house alone. He takes him to the top of a cliff and then tells him to make a sacrifice. He tells him to desert Margaret and return to his mother's home. Ramachari refuses to hear to him telling that listening to him earlier had led to his former lover turn a prostitute and he did not want the same fate to befall Margaret. The master refuses to hear to him and pressurizes Ramachari to leave Margaret and go back to his home. Ramachari is furious and in the heat of the moment kills Chamaiah. He realizes the mistake he has committed. He knows that the police would not spare him. He remembers his promise to Margaret that he would never desert her again. If he had to he would kill her before he left her. He goes back to Margaret's home and brings her back to the cliff. He tells her of the gory incident and they jump into the well and commit suicide.

In the film Margaret and Ramachari are together. Chamaiah follows them to the top to persuade Ramachari to leave Margaret. During the argument Ramachari accidentally pushes Chamaiah who rolls down the hill top and dies. Ramachari is remorse and he doesn't want to leave without his beloved master. He asks Margaret if she would follow him to go to her beloved master's abode and upon her agreeing the duo jump from the cliff and die.

We see that in the film everything is red during the act. The sun is setting slowly. The red is probably meaning to suggest the colour of blood. The murkiness of the evening is to denote the perpetual end, death. The sun is setting which seems to suggest the lovers are on their last breath. Slowly the sun sets as the lovers jump from the cliff to their death. We see the film maker has used the colour effectively. All that was intended seems to be successful. The death, blood and the ending of life are all brilliantly portrayed through the use of the red and the setting sun.

The songs in the film

The first song which comes in the 42nd minute is a song sung by Alamelu. It is called 'Karpurada Gombe Naanu'. It goes on like that she is like a camphor doll, which has melted at the fire kindled by Ramachari's love.

This song is an example of how the film uses the song sequences to establish certain facts. Here the girl is trying to tell her lover that she is so much moved by his love that she has melted like camphor. It is also a means to say to her lover that she is as tender as the camphor and he has to handle her carefully, lest she simply evaporate and go away wasted if not protected properly.

The second song is a song called 'Haavina Dwesha' meaning the revenge of the snake. Here the hero is trying to warn his detractors that come what may he is not ready to take insults lying down. He might wait but would never forget even if his waiting has to be a hundred years. He draws a line from the snake's revenge and his wherefrom he wants to make it clear his revenge is not short-lived as is the case with the snake which is supposed to carry its revenge for twelve long years.

Ramachari has been hurt at the false allegations of Margaret and his mother that he had tried to molest Margaret. So, he is singing this song to prove that he would strike back.

The third song is a solo sung by Ramachari called 'Baare-Baare' meaning come my lovely star come to me. This song is sung after Margaret gives him an ultimatum to choose between herself and Alamelu. Ramachari chooses Alamelu and he sings the song praising her as the woman of his dreams.

The fourth song we see is the heroics of the woman of the town of Chitradurga. She is a wife of a watchman. She goes to fetch water for her husband. She finds out that the enemy soldiers have found out about the secret opening to the fort and are trying to enter. She goes back to warn her husband. But he is resting. She goes to the secret spot with a pounding rod and kills a number of enemies by striking their heads with the rod. The watchman comes and finds out the heroic deed of his wife. A war conch is sounded and

the soldiers of the fort defeat the enemies. But Obavva, the woman who saved the fort is killed by an enemy's sword.

Ramachari is narrating this story through a song to a group of school children who have come on a trip. We see in the novel the wrestler and the teacher Chamaiah's immense love for the land of their birth. We see this in the film incident when Ramachari is picked up by the police and in another incident where the poor school teacher is saved by the grocer. The film has chosen this song to maintain that kind of a love for the place by the inhabitants. Here it has chosen the chief character, the hero to proclaim the love for the land.

The fifth song we have is the duet call 'Sangama-Sangama' by the hero Ramachari and Margaret. Ramachari and Margaret have professed their love to each other. They have promised to lie down their lives for the happiness of the other. They exchange the cross and the thread that each one is wearing. The two are entwined and then the song. Sangama meets meeting. It is a meeting of hearts, a meeting of religions the symbols of which they have exchanged. This song proclaims the meeting of the hearts and the union of their love.

The final song is called 'Kathe Heluve', meaning I will tell you my story.

Alamelu is narrating through this song the ordeals she had to undergo since her marriage until the day she was meeting Ramachari. She narrates the entire ordeals in the form of a song in just under three minutes. The song that Alamelu sings when she meets Ramachari after she becomes a prostitute is very interesting. Her ordeals are completely told in just five minutes. She is married to a man who is a wretch. He forces her to drink on their first night. She refuses; he drinks and sleeps with her. After he is satisfied he brings into the customers for money and forces her to sleep with them. The wordings are important. He sells her like selling cattle. In this way the husband who is after money and who has all the vices forces her into prostitution.

This is a fine example of how the film uses the songs. The film has to cut down its time as it has its own limitation. The song is one form of technique that a film uses to cut down its narration time. A single song as we can see can encompass years. We see that the children growing up into adults and young men into old. In the same way here this song is used to tell all about the sufferings of Alamelu.

In the novel the writer is not putting any extra-human qualities in Ramachari. He is interested in only showing how fearless Ramachari is. Ramachari is undaunted by the physical strength of Jaleel. He fights him even when he is aware, that he could be defeated. But he is not cowed down. But in the film the hero is shown as super human. He is undefeatable. The film is following the norm that was prevalent in the films of the time. The hero cannot be vanquished, and is possessed of super human qualities. He is the protector of the good. He can punish the evildoers, and the ruffians all alone even if they are dime a dozen.

The most notable change here is 'the black monkey' of the novel has been replaced by 'the red gorilla' in the film. In the film the colours are just the opposite. Films have a notion that the hero must be very handsome and so the adjustment. In the novel he is helped by his friend Cheluvachari to take revenge on Margaret. In the film he is alone. Again, an incident to show that the hero is all-powerful and that he can handle everything on his own without the help of anybody. In the novel the headmaster he has insulted and the headmaster that he is facing in this incident are different. In the film, the principal is the same on both the occasion. This a ploy employed by the director to show that Ramachari is a good man, but only he does things differently only in the heat of the moment, i.e. only when he is angry.

We note the film deviates from the novel in so many ways. There are many additions, deletions and modifications in the filmic text. I would like to see what effect these additions, deletions and modifications have on the filmic text.

The modifications

The first and foremost modification that comes to mind when we want to see that Ramachari is an angry young man who would rebel against anything that he feels he is wronged with is the examination episode. In the novel Ramachari heeds to his friends and waits for their examinations to be over before he decides to take action against the headmaster who he feels had wronged him. He is not alone in his task of seeking revenge, he has his friend Cheluvachari for company and the revenge is not direct. He does everything indirectly and it is only Chamaiah who doubts that it could be Ramachari. Shamrao the headmaster or his wife do not know who humiliated them or troubled them. But in the film it is not so. Ramachari goes to the Principal, Shamrao's house alone. He goes about wrecking his house by breaking the pots and breaking window panes all alone. He even ties Shamrao when he chases him. This event shows that Ramachari cannot tolerate any wrong that he perceives has been committed against him and he is not afraid of the consequences and would do everything to avenge the humiliation. He does not do it like a coward, but he goes and faces adversity on its face.

The second modification is that of fighting Jaleel. In the novel Ramachari first fights Jaleel indirectly. He does not face him but causes him damage by breaking the kerosene can and making the oil to leak. Jaleel is not able to catch hold of Ramachari as he is worried about the spilling oil and has to take care of it. Ramachari leaves the place as Jaleel is in a dilemma. The next day when they do have a fight it is not Ramachari who is victorious but Jaleel. It needs the intervention of Varada and the public who join after Varada lets out a huge cry to stop the fight. By then Ramachari is almost defeated by Jaleel, but for the stone thrown by Varada, which hits him on the back and distracts him giving Ramachari the time to bite on his calf. In the film it is not so. Ramachari does not have to fight an indirect fight. He engages Jaleel, who is teasing Alamelu on his own. The fight is almost equal and Ramachari seems to be winning before being stopped by the wrestler. The wrestler asks them not to fight like dogs but fight like tigers. The two resume their fight and Ramachari emerges victorious by vanquishing Jaleel. Here again we see that Ramachari who is angry with Jaleel, for teasing his friend's sister wastes no time in the film to teach him a lesson. In the novel it is not so. Ramachari first gauges the

strength of his opponent and hopes that the damage he had caused might dissuade Jaleel from teasing Alamelu. It is only when Jaleel who is seething with rage at the humiliation retaliates that Ramachari fights him.

The third modification I would like to see is Ramachari seeking revenge on Margaret for calling him a black monkey (red Gorilla in the film). We see as in the first incident Ramachari goes near Margaret's house along with his friend Cheluvachari. The two boys begin to play in front of Margaret's house. It is while playing they hurt the hen that Margaret's mother Mary is rearing. Mary hears the cry of her hen and comes out and hurls abuse at the boys for playing in the road in front of her house. The boys too answer her back. Soon the crowd gathers and the local elder Bommanna cautions the boys not to play there and chides Mary for letting out her hen out and always quarrelling. In the film it is not so. Ramachari goes to Margaret's house alone. He goes about on a rampage, letting out the hen from their cage and destroying pots in the house. He pays no heed to Margaret or her mothers warning. So we see even here that Ramachari is angry and he cannot take the humiliation and he has to take revenge and he doesn't need any support for taking revenge.

The Additions

The first addition I would like to see is the wheel of time and the narrator narrating. The film does not want to render the story of the boy. It wants a young man who is angry, revenge seeking and macho. This is easily fulfilled by the wheel of time, where the boy grows up into an adult and the real film begins with the grown up teenage adult hero, Ramachari. The director has got the desired man for him to show off the traits he want in him. It is not so apt to show a young boy being angry and revenge seeking. It would be like a children's film. The director doesn't want it to be a children's film, he wants his hero to be an adult, and only as young so as to not have matured much. He cannot show a mature man to be so careless and revenge seeking. He wants a young man where he can show that all the characteristics and the traits he wants to show are very common in that age and it needs extreme courage to do acts that his hero is capable of.

The second addition I would like to probe into is the flag of a cobra. We see in the film on many occasions Ramachari juxtaposed with the image of the moving snake. It is a way of showing that Ramachari has the traits of the snake. He is as dangerous and deadly and would never let off people who harm/humiliate him. He would always seek revenge on them. He is not bothered of the consequences of his acts. By this addition the director is implying that an angry Ramachari is as lethal as the cobra. He would not rest until he seeks revenge against his tormentors/aggressors.

The third addition is Ramachari meeting Varada in his home and asking him to marry off his sister to him. Chamaiah joins them and Ramachari tells him in front of Varada and Alamelu that Varada had promised him to give his sister in marriage and that he cannot go back on his words. He would not let Varada go scot-free if he did not honour his words. Alamelu comes out and tells Chamaiah that she too liked Ramachari and she would not marry any one except him. Here we see that Ramachari is not afraid of anybody as long as promises made to him are kept. In the novel it is not so. He tells Chamaiah during his father's funeral that he would like Chamaiah the marriage of Alamelu with the Groom decided by Alamelu's parents. He does warn that he would not let the marriage happen. But in the film the warning is not given in isolation. He has Alamelu, her brother Varada and Chamaiah. This incident shows that he would not take anything that he deems his to be snatched away. In other words what he feels is his right cannot be denied to him. He would go to any extra length to see that his right is restored to him.

The fourth addition is Ramachari taking Alamelu back to her house. Alamelu leaves her house in the midnight and comes to Ramachari's house. She tells him that her parents have decided to marry her off to another man and she cannot marry any one except Ramachari. She tells Ramachari that they run away from home and marry. Ramachari promises Alamelu that he is not a coward and would marry her in front of everyone. He tells her that Chamaiah, his master would help him and he convinces and takes her back to her home. Upon reaching her home Ramachari tells her brother and his friend Varada that he had brought back his sister with dignity. He warns him that he was not a coward

and would marry his sister. He tells all this in front of Varada, Alamelu and their parents. This shows how courageous Ramachari is. He thinks that Alamelu belonged to him and marrying her was his right. He does not want to marry her by eloping but in front of everyone. He has the courage to go up to her house and tell her parents that marrying Alamelu was his right. This courage stems from the fact that he is a fearless young man. He knows that he can do what he wants if his wishes are not fulfilled. So, we see that Varada and his parents take the help of Chamaiah to stall Ramachari from carrying out his plans.

The deletions

The first thing that comes to mind when we think of the deletions is the plague episode in the novel that is not there in the film. What we see in this episode is that Ramachari is shown to be fearless and angry at the establishment, the police for not looking after the deserted houses. But it is not that I am trying to see there is another aspect of Ramachari that is important. We see that Ramachari is very upset and heartbroken at his fathers suffering in the isolation hospital. He gives up food and sleep and is always constantly waiting for the news of his father's health. He cries when Mary come to him and pleads with her to look after his father and not to take revenge on his father for her anger towards him. He cries on the shoulders of Margaret when she comes to meet him. This characteristics are all absent in the film. If the film had the scenes where Ramachari would be seen crying, pleading and suffering then the meaning would have been entirely different. The film cannot afford to have such scenes where the hero could cry and plead like the common man. The film is interested only in such episodes where Ramachari's anger and avenging the wrongs are important. This is an important selective deletion I feel employed by the director not to dilute the character of his hero, Ramachari. The film wants its hero to be a macho, no nonsense, no crying man who cannot plead with anyone for himself. He is just meant to seek revenge and pounce on his detractors like a cobra.

The next deletion that I would like to mention here is Ramachari's going back to Margaret after separation. This is a very important episode in the novel. Ramachari breaks up with Margaret after she tells him to choose between her and Alamelu during his father's sickness. Ramachari loves Margaret but he cannot leave Alamelu as he feels

that he has a right to marry her. He refuses Margaret's offer and Margaret tells him that he cannot leave with her if he wanted to marry Alamelu. Ramachari is distraught after the marriage of Alamelu. He is angry with the entire world, but he doesn't want to go to Margaret as she had rejected him earlier and he is filled with hatred towards her. It is at the insistence of his friend Sannarangappa who had loaned him some money for his father's funeral that he decides to meet Margaret. We see that after seeing Margaret Ramachari is filled with remorse and guilt. He cries on her shoulders and is overcome with guilt that he had mistaken her and had caused her misery. This kind of crying as we see the second time cannot happen to a macho. This I have stated earlier too. This incident also shows that Ramachari is not only a man with anger and a revenge seeker he has a soft interior and his heart melts and he can cry. But the film does not want that traits in its character where crying is generally associated and assumed to be a feminine trait.

The conclusion that can be drawn after seeing the additions, deletions and modifications is that there is only one character of the protagonist that is getting highlighted. The trait is that he is an angry man and would take revenge on anyone who he thinks has harmed him. The events from the novel that are deleted show that Ramachari has other traits too in his character. He can be crying, he can feel sad and when he feels that the nurse might harm his father, he is ready to ask her for forgiveness and not harm his father. The modifications also point to the fact that he is a very strong lad and he can do his job of taking revenge all on his own. He doesn't need the help of any one to fulfill his promises, or in taking revenge against the people who have wronged him.

The final conclusion we can reach after seeing the changes in the film is that the hero in the film is an angry young man. He is very strong and he is very strong willed.

Chapter-3

Bandhana: Female Centric to Male Centric

In this chapter I am seeing how the film changes from female centric of the novel into the male centric. I see the time gap of eleven years between the time the novel was written and the time the film was made i.e., 1973 and 1984 as an important factor for the changes that have occurred in the film.

The actor *Vishnuvardhan* was not a major actor or a star in the year 1973. His first film as a hero was just released in the year 1972. The eleven years between the novel and the film can be seen as heralding the changes in the film. If the film was made in the year 1973 then probably the film would not have to make that many changes so as to render it a male centric novel. I have used the definitions of the stars and the stardom by different film critics to support my claims.

The Novelist

Usha Navaratnam is also one of the popular writers in Kannada who wrote about women. She is also a writer who is read widely by the 'middle class' women of Karnataka. She has written many novels in Kannada. She enters the literary field much later after Triveni. She began her writing career in 1971 with the publication of her first novel *Hombisilu* which was filmed. She was awarded the Karnataka Rajyotsava award in the year 1982. She has got the best teacher award from the lions club in the year 1975. The same year she has won the years Best writer award from Raichur Karnataka Sangha. For a detailed works of the writer see Appendix-3.

The film

S.V. Rajendra Singh Babu directs the film. The film has in its cast *Vishnuvardhan*, *Suhasini* and *Jai Jagadeesh*. The film was released in the year 1984. *Vishnuvardhan* won the best actor award for his role in the film. The film was a major hit of the year and it was successful commercially. For a detailed Filmography see Appendix-4.

Comparison of the novel and the film

The opening scene

The novel begins with the marriage reception of Dr. Nandini with Balu. Dr. Harish gives her a bouquet, garlands Balu and wishes the couple. When she accepts the presentation and says thanks, he tells her the presentation was for both of them to share. Dr. Nandini urges him to stay over for dinner. She tells him all her colleagues would be coming. Dr. Harish jokes that god alone could save the hospital as all the doctors are out. Balu chides him to stop his drama and stay back for dinner. Dr. Harish tells them he cannot survive if he did not listen to them and tells he would do as ordered. When Dr. Harish goes back to join his group Balu whispers to Dr. Nandini that the fellow hasn't changed one bit to which she answers, he is a very good man.

She sees her colleagues seated in the hall and when she pans her eyes through sees her mother in law. She then goes into a flash back mode when she first met her. Nandini had gone to attend a wedding of her friend, Sujatha. Balu was looking at her hungrily when she was talking to the bride. Her mother in law comes and sits besides her when she is alone and enquires about her mother. Dr. Nandini answers her parents had come in the morning. The lady asks her about her parents and goes on raining questions. She asks her as to what she is doing to which Nandini answers she was a doctor in the Government hospital. The lady praises her for her modesty in spite of her learning and then calls her son, Balu who is standing at a distance staring at them. She introduces her to him as Padmini. Nandini corrects her she is Nandini and Padmini was her sister. The lady curses her loss of memory and finding an opportunity slips out telling the two of them to continue the conversation.

Nandini then remembers she was looking very stunning in her dress and makeup on the day of Sujatha's wedding. She is proud of her beauty and her well-tuned body and feels she had felled Balu, by her looks. Balu asks her if she knew Dr. Harish, who was in the same hospital as her. She tells him he was an assistant surgeon. But before they could

continue with any further discussions, she is called over by the bride's mother and leaves. But she too cannot forget the smiling Balu (P 7-17).

All these events in the novel are happening through the eyes of Dr. Nandini. She is the narrator of the incidents in first person. She is the Prima Donna character, and all the other characters are revealed only through her eyes.

The film begins with the vehicle of the hospital crossing the river on their way to a village, where a medical camp is scheduled. Dr. Nandini is still a student doing her medicine and the students are taken to a camp as a learning process. The vehicle gets struck in the pool of water and Dr. Harish falls in the water when trying to get down to see what has happened. He does not keep quiet and ensures all of them inside the vehicle fall in the water and get wet. It is due to the efforts of Dr. Harish, who dons the role of the driver, they get out of the quagmire. He is shown as a jolly good fellow and a very smart man, in the way he tames the driver who is laughing at the fallen people.

As the vehicle turns and makes its way into the village, we see the assistant of a local herbal medical practitioner running up to him and warning that their business is doomed, as the doctors had arrived from the city. The doctor who has lost an eye and is known as 'Shuklachari' vows to send the doctor's back with their tails between their legs. He assembles a gathering of the people of the village and tells them about the nuances of the English medicine and the good of his herbal medicine over it. The people do not listen to him and decide to go to the doctors for consultation (Disc 1, 02:43- 08:23).

The opening sequences in both the novel and the film give an insight as to what to expect and how the story unfurls. In the novel the marriage and the problems arising out of it become the focal point of the stories narration, while in the film it is Dr. Harish who is the focal point in the narration of the film.

Harish treats patients

The next scene we see the people queuing up to the doctor's tables. A man and his wife with children come to Dr. Harish. He asks him as to how many children he has. He tells

them he is expecting his ninth child. Dr. Harish tells him about family planning and asks him to use a condom. The man tells him the use of the condom was the main cause of his misfortune. He tells the condoms supplied were of poor quality and had holes in them and hence were the cause for his bearing as many children. Dr. Harish tells the man that he should complain about such irregularities to the higher ups so that they can take action against the accused (Disc1, 08:25-09:30). This incident is an addition in the film.

Harish gives a clay heart model to Nandini

In the film in the next sequence we have Dr. Harish and Dr. Nandini jogging. They go their own ways after jogging. Dr. Harish is talking to a clay model of the heart as he is shaving. At that moment Dr. Nandini enters and asks him why he was talking to a clay heart, to which he answers he could not find a real heart to talk to. She tells him that heart is not available and some one should give it to him. He then lectures her about the differences in the hearts, like good, bad, small, big and stonehearted. She asks him as to what was his heart like. He tells her his heart was big and that he was a big-hearted man. She tells him her heart was not as big as his and was very small. He suggests to her to exchange the hearts. She tells him she did not qualify for the responsibility. He hands her over the clay heart as they have to leave and he has to get ready. She carries it saying his heart was very heavy. After she leaves he mutters she has taken the clay heart, leaving his heart with him and wonders when she would take it. (Disc1, 09:31- 11:09) These incidents are an addition in the film.

Balu and Nandini visit the village

In the novel Nandini and Balu visit their village after their marriage as her mother in law had arranged a reception for the couple. Her mother in law is unhappy the couple is coming to the village for just a couple of days. Balu explains they have just a week's leave before going back to work and had to arrange the house with the necessary things needed for them to start their married life. Her mother in law is not amused; she tells Balu all that needs is just two days to set up the house. But she does not force them any further. She tells them to put up with the hardships, for a month before she sends a domestic help from the village. Nandini is not really worried about it. She thinks as her

mother stays in the same place, she would arrange for the same. Her mother actually had appointed Rangi, who was working in her house. Balu feels Nandini should not be troubling her mother even after marriage.

The couple, mother in law and Rangi proceeds in the car to the village. Rangi is taken, as they believe that three of them should not travel. Mother in law buys flowers and vegetables to take to the village. Nandini's mother in law makes her familiar with the village by telling her about the things, their fields and their house. They reach the place in the afternoon. Everything was ready by the time they reached as the people who had come to their marriage had gone ahead and made the necessary arrangements.

The house was in the midst of a large open space. It was fenced and had a few coconut trees. There were two cows and buffaloes tethered in a corner. As they enter the gate a brown bitch and her puppies pounce on them. The walls had turned muddy without paint and the windows were old and broken. Nandini is nauseated by the sight of the house.

The ladies welcome the couple with Aarathi¹, the moment they set foot inside the house. The big hall was bustling with people of whom the women and children were a majority. Some children were sleeping on the tarpaulin. She assumes they were the relatives who had attended the wedding. Balu talks to the farmers and the villagers. Some of them come inside the open door to catch a glimpse of her. Rangi had already found a friend. Her mother in law calls her from inside and says she can have a wash in the toilet, with hot water. Nandini goes into the toilet and is horrified. The walls had turned black by the soot and smoke. The place was looking still darker as it had been smoky inside. There was steam coming out of the water boiling in the big pot. The tumbler had become oily and dirty. There was dirt wherever she set her foot on. The water was muddy. The foul smell emanating made her nauseate and she thinks she should get the whole place cleaned with dettol and lotion. After washing she enters the kitchen. There were a variety of dishes prepared in big vessels in the kitchen, all uncovered. The flies were hovering over the

¹ The welcoming by lighting the camphor or the lamp.

open vessels. She thinks this was the main reason for the diseases in the village. She feels like she was in hell.

Nandini follows her mother in law into a room. She opens the doors and tells her she and her husband had slept there for twenty-six years and Balu was born in the same room. Nandini sees a cot of rose wood nicely carved. Dust was visible in the crevices of the carvings. The mattress rolled in on the cot was filled with dust. The leather bag they had bought their belongings in was kept on a table with a broken leg. The windows of the room were closed and the only light that came in was from the ventilator. Her mother in law leaves the room saying she had to arrange for lunch as it was getting late.

Nandini tries to open the closed windows. Soot had encompassed the edges. A lizard is about to fall on her and she sways back. Balu enters when she is trying to force the windows open. He comes in praising the goodness of the people of the village. He offers to open the windows, she steps back. Cool breeze enters the room and in the light Balu sees her face. He asks her the reason for her being very angry. Nandini tells him about the dirt and dust in the house and tells him she cannot stand the filth. Balu tries to console her that the people of the village were like that from the beginning and it was impossible to change them. He asks her to adjust for a single day. When his mother comes into call them for lunch, he asks her why she didn't get the house cleaned, when she had the servants at her disposal. Mother in law is angry and glances at Nandini. She tells Balu the moment he got a fair and a slender wife the house had turned dirty. She reminds him it was he who would always talk lovingly of the house. She shuts the door firmly and goes out. Nandini scolds him for telling mother in law about the dirt in front of her. She is of the opinion that her mother in law would take cudgels against her. Balu doesn't answer.

The mother in law gives gifts to the people and the children who had come to the marriage through Nandini. After everyone left the place the servants became busy cleaning the place. Her mother in law was not talking; Dr. Nandini feels she must be angry. The couple returns to their room and Balu takes a small nap. Nandini cannot sleep. She goes on a flash back thinking of her college days.

The girl playing and skipping enters the Medical College. She goes on to become a house surgeon where she befriends Dr. Harish. His memory brings a whiff of fresh air into her. She feels Balu should not know anything about what she was thinking. She gets a job in the same hospital she served as a house surgeon and is happy. She is posted in the unit of Dr. Siddhartha, who has earned a name as a good surgeon. Dr. Harish was working as an assistant surgeon under him. (P17-22)

Harish brings glucose to Nandini

Nandini remembers her first meeting with Dr. Harish. She has asked the nurse to bring glucose drips for a patient who was weak. She waits and waits but the nurse does not turn up. She is angry and goes to get the glucose herself. She finds Dr. Harish coming. He smiles as soon as he sees her and asks her if she has come to fetch the glucose. He tells her he knew she would come and asks her to follow him to know the reasons for the nurse's delay. He takes her to the stores. The bottles of glucose were on the table, but the nurse was nowhere to be seen. Dr. Harish holds his fingers on his mouth and tells her to remain silent. She hears the sound of laughter and smell of cigarettes. When she peeps in she sees the nurse talking with Dr. Sudarshan. The nurse is laughing loudly and the doctor is smoking and looking at her. Nandini is very angry and begins to charge towards them. Dr. Harish stops her. He tells Nandini she is young and new to the place and hence was finding it offensive. They were all very old people in the profession and it would be difficult for her to work if she earned their wrath. He tells her everyone in the hospital knew about the affair. He asks her to go to the ward and he would bring the glucose bottles for her. She goes to the ward. Dr. Harish fetches the bottles and gives the drips to the patient himself and checks his pulse. Dr. Nandini is grateful. From that moment onwards Dr. Harish becomes her savior in her time of difficulties (P 22, 23).

In the film Nandini is with her patients in the hospital. She looks at her watch and murmurs it is height of irresponsibility. She had asked for the drips a long time ago but it had not arrived. She leaves in search of sister Lily. She meets Harish who asks he she was going in search of Lily as she had not brought the glucose. Nandini tells him she had

asked for the glucose half an hour ago. The patient was weak and so she was going in search of Lily. Harish tells her he would show her Sister Lily. He takes her into a room where Lily is talking to someone. Nandini tries to go in. Harish stops her and takes her out. Nandini tells him if it was a place for romance and talks of taking sister Lily to task. Harish tells her all that was common in the hospital. She was new to the job and they were all experienced people. Nandini tells him she would complain to the surgeon. Harish stops her saying she would be inviting trouble. He tells her every one in the hospital knew about it. He offers to bring glucose (Disc1, 26:22-27.53).

Harish and Nandini make a fine pair

In the novel Nandini is teased by her colleagues for her intimacy to Dr. Harish. They would tell her to send an S.O.S and Dr. Harish would appear. The acquaintance between Nandini and Dr. Harish soon turns into solid friendship. Nandini feels secure when he is around. He would always talk jokingly and give her the much-needed security. He would even drop her home some days. He would keep her company in the minor O.T. giving her suitable suggestions. One day Dr. Siddhartha sees them together when on rounds and remarks he is sorry he doesn't have a camera. She is confused. Dr. Harish laughs. But when Dr. Siddhartha says they make a fine pair, she is burning with shame. She had never thought about Dr. Harish in such terms. Dr. Harish is staring at her reddened face and she turns her face away out of shame.

Dr. Harish's attitude towards her changes, from that day. When she hesitated to get into his car he would chide her to get in, as he would not marry her that soon. Dr. Nandini thinks of her friend, Shashi, who was her friend in the college. She is of the opinion girls should flirt with men; otherwise they would never understand them. Shashi talked to all men and enjoyed it. Dr. Nandini remembers that and she is not wary of talking to Dr. Harish. When her friends chide her seeing her standing alone, whether her heartthrob had not come, she would reply she was waiting for him. Dr. Harish would bring gifts to her mainly scent bottles and chocolates. She would chide him for buttering her and wants to know the reasons. Harish would reply he would ask his boons at an appropriate time. On the days she would be late Dr. Harish would come searching for her. Her colleagues

would chide the hospital was not running because of her alone. Dr. Harish would chide she had a sort of attachment towards the hospital. Dr. Nandini would retort, as to why he was there if he had finished his work. He would whisper in her ears there was attraction for him there and laugh. Whenever she came dressed with a good saree, he would send word through the nurse to bring in Dr. Nandini. When she rushed in he would smile and tell her he felt he has high blood pressure and suspected an attack. When she asks him angrily as to why he called her in he would tell her he wanted to see her as she was looking stunningly beautiful. She would tap his head with her purse and would leave the place (P 23-25).

In the film the doctors play a game of badminton during the camp. As the players are getting ready Dr. Harish clicks a few photographs of Nandini. Dr. Harish wants to talk to Nandini and calls her. As Nandini nears him the net is raised and it comes between them. Nandini comments a curtain fell between them. Dr. Harish replies it was just a net for the game. Dr. Harish is partnered by another student Mamatha. The shuttle cock strikes his chest twice and Mamta tells Nandini she is stone hearted and is aiming at her partner's heart. Nandini replies that her partner was receiving the shots on his heart rather than the racket. He loses the game and his colleague asks him as to why he deliberately lost the game. He replies to win sometimes one has to lose. Dr. Harish is congratulating Nandini on her win. Dr. Siddhartha tells Harish if he and Nandini played doubles they would make a fine pair. (Disc1, 11:11-12:56)

Harish rehearses his proposal to Nandini

In the film Dr. Harish goes to the hospital very early with a rose and asks for Dr. Nandini. The staff tells him he was very early and tell him how would Nandini he would come so early. They tease him if he lost sleep it was bound to happen. They tell him what the rose was for. He tells them it was for his coat. As he leaves the doctors and sister Lily discuss and comes to the conclusion the pair of Nandini and Harish was made for each other. Harish he goes into his room and rehearses as to how he would propose to her, with a rose in his hand. The entire staff watches the scene and is enjoying. It is very comic and dramatic. At that moment Dr. Siddhartha enters and takes the staff to task for whiling

away their time. It is then that Dr. Harish realizes the staff members are watching him rehearse. He comes out pretends to be angry at the staff. He gives the rose to Dr. Siddhartha and leaves. Dr. Harish tries a couple of times to propose to Dr. Nandini, but he cannot do it, as he is not confident (Disc1, 35:13- 39:25).

Harish proposes to Nandini

In the novel one day Dr. Harish is driving her home thinking seriously. Nandini asks him about it. He tells her he is thinking about resigning from the hospital and setting up his own clinic. She is surprised and wants to know if something nasty happened in the hospital. Dr. Harish tells her he was just figuring out his future. He was thinking of setting up a clinic with his wife who would be a doctor herself. He wants the doctor couple to serve the people in a loving and a caring manner. Dr. Nandini laughs at his dreams. Dr. Harish is not amused and tells her he is not joking and is quite serious about his plans. Dr. Nandini tells him the thought that some doctor must have been ready to marry him or he felt a necessity for a life partner made her smile. Dr. Harish tells her she was right and reminds her it was just because they thought alike Dr. Siddhartha had commented they make a fine pair. Dr. Harish presses her hands softly and announces he would be happy, if she accepted to be his life partner. Nandini is aghast. She thinks it is unthinkable. Dr. Harish mistakes her silence for her approval. Nandini tells she liked him very much. She had a lot of confidence in him, loved him and he was everything to her in her life, but he could not be her husband. She is ready to share her joys, sorrow and every other thing in her life but could not share her body.

Dr. Harish is devastated. He smiles even though he is hurt. He whispers to himself he would prefer death to loneliness. After a period of silence he tells her it would be better they stop the foolishness. Nandini feels burden lifted out of her heart and she laughs along with Dr. Harish. In a month after this her marriage to Balu is fixed. She gets a feeling of a lump in her heart when she comes to know that Dr. Harish and Balu are friends. By this time Balu is finished with his afternoon siesta and she comes back to the present (P 25-27).

This episode is however dramatized and modified in the film. There are many incidents, which ultimately lead to the refusal.

Dr. Harish returns home and is looking at the negatives. His mother calls him to eat and bring it to him. Harish tells his mother why she took the trouble as he would have come himself. His mother tells him if the calf did not come to the cow when hungry the cow would go looking for its calf. Harish asks him how did she find out he was hungry. She tells him a mother would know her child very well. Harish tells his mother he has set his eyes on a lovely lady. His mother asks him to show her. He tells her he has only her photo and he would bring the girl home some day. He hands over the photograph, to his mother. But the sheet is empty. The empty sheet is symbolic; Nandini would not make it into his life (Disc1, 24.54-26:20).

In the meanwhile Dr. Nandini goes on leave and returns after some days. Her colleagues praise her saying she was looking gorgeous in her new sari. Dr. Mamata warns her to be careful as someone might kidnap her. Nandini replies as long as Harish was in the hospital no one could kidnap her. Harish is listening on the top of the stair case and is happy. Dr. Harish decides to tell her his decision on that day. Dr. Harish and the entire staff praise Dr. Nandini that she was looking gorgeous in her new sari. Dr. Harish tells her he has some good news to tell her, Dr. Nandini tells him that she too has some good news and then they decide that they would share it in the evening.

In the evening Dr. Harish takes her in his car to a dam. He tells her to tell the good news. She tells him he should tell her first. He shows her the dam and tells her he was not sure if his news would just wash her away with joy, like the water which would wash away its banks, if released from the dam at once. He then tells her he had decided to open a nursing home and planned to marry a doctor. He finally tells her it is her who he has in mind. She is aghast; she tells him she could share all her joys and sorrows but could not share her body with him. She held him in high esteem and was next only to god in her life. She tells him she was engaged and the sari that was praised by everyone was her fiancée's first gift to her. She then tells him that they did not bring good news to each

other, but rather heart breaking news. Dr. Harish gathers his composure and then congratulates her on her engagement. He laments she finally did not become positive but remained a negative in her life (implying the photographs). She counters that by saying he would continue to remain a positive influence in her life until her death. When he drops her in front of her home and when she is about to get down from the car he gives her a sari. He tells her he had desired to give it to her as his first gift, but since it was not possible he requests her to wear the same during her wedding reception. (Disc1, 44:00-54:45)

The marriage

In the film the scene shifts to the marriage scene of Balu and Dr. Nandini. Dr. Nandini is surprised to know that Balu and Dr. Harish are friends, when she introduces Dr. Harish to her husband. Balu tells Dr. Nandini that they were friends and tells her he had a bond of friendship with Dr. Harish like the bond of love with her. Balu tells Dr. Harish that he should sing at their wedding reception. The wedding reception passes off with Dr. Harish singing a song for the couple. (Disc1, 54:56-01:00:43)

Harish unable to perform the operation

In the film Dr. Harish is in the hospital and asks for Dr. Nandini. The driver tells him she was on leave as she had gone for honeymoon and Dr. Prabha was the duty doctor in place of her. Dr. Harish tells the sister Lily to prepare for an operation. The driver tells the sister Lily about Dr. Harish's predicament about not able to forget Dr. Nandini. The sister Lily replies the driver too was headed towards the same direction. Dr. Harish is in the operation theatre. He sees Dr. Nandini even in others. He is unable to perform the operation. He leaves clutching his heart in pain. Dr. Prabha who was to assist him completes the operation. Dr. Harish feels he is unable to perform his duties. He doesn't want any one to be troubled by his inefficiency. He decides to go on a long leave. Dr. Siddhartha tells him if he went on such a long leave the patients would be put to hardship as he was the only expert surgeon in the state. Dr. Harish tells Dr. Siddhartha he was feeling it hard to perform the operations. Dr. Siddhartha tells him he could understand his problem and tells him to be sportive. (Disc1, 01:00:46-01:04:00)

Balu and Nandini's honeymoon

The next scene shifts to an estate. The newly wed couple gets down from their car. It is Gowri who welcomes Dr. Nandini into the house by performing aarathi. Balu introduces Gowri to Dr. Nandini. The couple enjoys their honeymoon. As the days end Balu is unhappy their honeymoon trip is over. Dr. Nandini tells him they could be happy even when doing their jobs. Nandini explains her hospital work timings to Balu (Disc1, 01:04:07-01:12:45).

In the novel the couple goes to the village temple in the evening. Dr. Nandini is relieved she is going out. On the way Gowri talks to Balu. Balu asks Gowri the reasons for her not attending his marriage. Gowri tells him she could not attend any auspicious functions as she had just lost her husband. It would take her a year before she can attend any functions. Balu introduces her to Dr. Nandini. After that they go to the lake. Balu tells her it would be fantastic if he was a farmer and Nandini would carry his lunch in a basket on her head. Nandini imagines about it and smiles. Balu chides her. She tells him about the water in the lake, which was very clear. Balu throws a stone and tells her the water would not be clear all through the year. Lot of weeds grew in the lake which the villagers clean completely during winters and hence was clean. He puts his hands around her waist and tells her that he would wish their life to be as clear as the water in the lake and they should not allow the weeds to ruin their lives.

The couple returns. Balu's mother tells him the village elder wanted to talk to him about some lands. Balu leaves to meet him. Dr. Nandini retires to her room. Her mother in law calls her out and tells her about Gowri. She tells her Balu had refused to marry Gowri as she was a villager bereft of the niceties of an urban bred. How Gowri was treated cruelly by her husband and her in laws after marriage and had ultimately lost her husband. She then tells Nandini she thought of sending Gowri to her after the anniversary of her husband's death and she wanted Nandini's opinion about it. Nandini replies she would consult Balu before taking a decision. Balu feels Gowri would be a hindrance to their newly found conjugal freedom. Nandini also feels the same and she knew her mother in

law had thought of sending Gowri not to help the couple but basically to take care of Gowri's needs. Hence there was no point thinking too much about the issue. The couple returns back from the village. They spend their time watching films and doing the necessary shopping for the house. The week's time elapses and the couple is back at their work (P 27-38).

Odd duty hours of Balu and Nandini

In the film we see the odd working hours of the couple. Balu is still sleeping. Dr. Nandini is ready to go to her duty. We see the couples working hours are odd. When one leaves the other comes and so on. (Disc2, 00:01-01:43)

Nandini performs her first operation

In the novel the couple feels sad their leave is over and feels like their life has been squeezed out of them. Dr. Nandini is greeted warmly back at the hospital. Her colleagues tease her. Nandini is upset that a patient who she was attending before going on leave had died. When she is busy attending to the patients she is invited into the Operation Theatre by Dr. Harish. She is surprised when she learns she has to conduct an operation. She tells Dr. Harish she is not confident. Dr. Harish replies he had told the R.M.O. that she had all the symptoms of becoming a good surgeon, and the R.M.O. in turn had left all the minor cases for her to attend. She is terrified. She had the help of Dr. Harish or any other surgeons during the operations in the minor Operation Theatre. She feels she might be nervous in front of Dr. Siddhartha; she had lost a week of practice due to her leave. She tells Dr. Harish he is always up to some mischief and she is finding herself in a nervous state. Dr. Harish tells her to help him keep up his word. He tells her if she refused the R.M.O. would never listen to him in the future. He tells her he would be present at the operation theatre and the case was only an appendectomy. She watches Dr. Siddhartha conduct an operation in the operation theater. She forgets about herself, that she is a wife, there is a husband in her home and is immersed in the proceedings. She is asked to conduct an appendectomy by Dr. Siddhartha after his operation is over. Dr. Harish tells him she is feeling nervous. Dr. Siddhartha tells her all are nervous in the beginning. He tells that after his first operation he had to take two days leave after suffering from

nervous breakdown. Everyone in the operation theatre laughs at this admission. He then tells her he had seen her conducting the operations in the minor Operation Theatre and was confident she could perform it. She conducts the operation successfully with the help of Dr. Harish.

After the operation is over and she is ready to go home, Dr. Harish comes to her and asks her if she had any objections if he dropped her home. Dr. Nandini tells him she has been only Mrs. Dr. Nandini Balchandar and nothing else in her had changed. Dr. Harish drops her near her home. Dr. Nandini asks him to come into the house. He refuses saying he would come some other day (P 39-43).

In the film Dr. Harish tells Nandini to wash her hands and assist him in an operation. She scrubs her hands and comes to the operation theater. Harish tells her to perform the operation and he would assist her. Nandini tells him if she should be performing such a difficult operation. Harish tells her he called her to make her learn. She conducts the operation successfully and Harish congratulates her. Nandini tells him the credit must go to him.

After the operation Nandini is waiting for a rickshaw to go home. She can't find one. Harish who is passing stops his car and offers to drop her home. He tells her if she had time he would like to have a cup of coffee as he had an interesting thing to tell her. Nandini tells him she didn't mind as it was her pleasure to talk to him. He takes her to a hotel. In the hotel he is hesitating to talk to her. He dreams of giving her a rose, kiss her on the cheeks and telling her he loved her. But she slaps him. He shudders and looks at his cheeks. Nandini asks him what happened. He tells her a mosquito bit him. She asks him he called her saying he wanted to talk over a cup of coffee but wasn't talking. He tells her when she is not around he wants to talk to her. But when she is around he forgets whatever he wanted to talk to her. In the next scene we see Nandini telling him it was the fourth time he had called her saying he had an interesting news but had not told her anything. Harish tells Nandini her eyes were the main reason for his troubles. When she

is near his head reels, he stammers and the secret remains in him. He assures he would tell it the next time they meet (Disc1, 27:55-33:22).

The lucky couple

In the novel Nandini goes into the house and finds it in a mess. She cleans the entire house with the help of Rangi and sleeps. In the evening Balu comes and tells her they could eat in the hotel and after that he would drop her in the hospital. When he drops her in the hospital, Dr. Harish waves at him and he too enters into the hospital along with her. Dr. Harish teases him he had become a slave to his wife. Balu laughs and says he would not have married if he had known that he would become a slave. Dr. Harish tells Balu Nandini conducted an operation on her own. Balu asks her as to why she did not inform him by pinching her ears. She says that hospital and home are different worlds which should not criss cross. She removes his hands away from her ear and tells him not to act silly in the hospital as it would not look good. Dr. Harish is watching all this. When Balu leaves the hospital, he tells Dr. Nandini that she is lucky to have such an uninterfering husband. When she returns home after her duty in the night and eats the rice prepared by her husband along with the curds and sets off to sleep she feels she is indeed lucky to get such a husband (P 27-47).

The couple's life passes off smoothly. She tries not to put too much burden of the family on her husband's shoulders. But she is unable to do so. Dr. Siddhartha constantly takes her to the operation theater along with him and she would come home late. She would sleep out of tiredness but Balu would not feel bad. During her night duties Balu would stay alone in the house and spend the entire night reading storybooks or attending to his office files. On such days she would feel like resigning her job. She would murmur to her husband she would resign her job if he spent the entire night sleepless burning cigarettes. Balu would tell her the young doctors in the hospital should fight that only the old people should be put on night duties and they be spared. He would tell her dark circles had appeared around her eyes and her health was suffering. But both of them realize it was impossible to avoid the night duty and begin adjusting to the reality.

Dr. Harish comes to their home a couple of times because Balu forces him to. He would feel happy looking at the couple's happiness. But he would change track whenever confronted about his marriage. Dr. Nandini is posted to the maternity ward as an assistant surgeon to learn surgery. She had to work endlessly. One day she had to go the hospital on night duty. Balu forgets about it as he has some problems in his office and is late (P 43-49).

Nandini refuses to go to a cinema

In the novel Balu comes home booking tickets for a new English film for the night show. She asks him why he is late and whether he knows she had night duty. On hearing that he sighs and sits on the chair and suddenly becomes serious. He tells her he is sorry to have forgotten that his wife was also a workingwoman. She keeps the food ready for him and is about to go. Balu crushes and throws a piece of paper. Dr. Nandini scolds him for throwing paper on the ground and picks it up to put it in a dustbin. She finds out they are film tickets. She feels very sorry for her husband. She looks at him; he is eating with his head bent. She goes to him and kisses him on his forehead. He tells her there was no need to console him. She feels humiliated and tears roll down from her eyes. Balu looks at the tears and tells her he was sorry for being so selfish. He then drops her at her hospital (P 49-50). This episode is dealt differently in the film.

Balu comes to the hospital with the picture tickets. Dr. Siddhartha has told Dr. Harish to conduct an emergency operation. When Dr. Harish is with Dr. Nandini Balu comes and tells her that he has bought two tickets for a film directed by Kanagal Puttanna. He asks her to get ready. She refuses saying that the operation was a major one and there was no one to help Dr. Harish. Dr. Harish tells her not to disappoint his friend and go along with him. But she again refuses saying that the operation he was conducting was highly uncommon and she would not miss it for anything. She tells him she had a lot to learn from him and was not a fool to let go a mighty opportunity like that just for the sake of a film. We see here too as in the case of *Hoovu Hannu*, (the next chapter) the film directed by the same director the changes are somewhat similar. Here the English film of the

novel becomes a Kannada film as the chemistry lecturer of the novel *Hoovu Hannu* becomes a Kannada lecturer in the film (Disc2 01:47-03:35).

Balu has a new colleague

In the novel the next time when Nandini has night duty, Balu brings his colleague along with him. He introduces him to Nandini as Jayaprakash. He tells her Jayaprakash had sent his wife for delivery, so was staying alone and feeling bored. He had brought Jayaprakash along since he was also bored of being alone. Nandini is happy her husband's boredom is solved. Jayaprakash tells Dr. Nandini he would give company to Balu till eleven and they would spend the time playing rummy. Nandini goes to the hospital with a lot of happiness. Jayaprakash would come to her house every time she would be on night duty. After sometime he begins to come every evening. When Nandini would come home from the hospital, Balu would be either talking or playing with him. Balu would cry out for coffee from where he is playing and Nandini had to supply it. Nandini felt it good for some time. But it becomes too much for her when Jayaprakash begins to have snacks and dinner and stay on late into the night in her house. The two would continue to play well past midnight. Nandini would wait for Balu and go off to sleep as she would be tired. So a small strain in relation develops between the couple. Once she is ready to go to the hospital in the evening. Balu asks for coffee, but she goes off angrily as if she had not heard. She is in a dilemma. What is her problem if Jayaprakash's wife had gone for delivery? She had to prepare something special for him every night during dinner, had to supply coffee when wanted. The most painful thing was his presence had created a problem for their solitude.

One day Nandini asks Dr. Harish as to what he would do if he were bored after sending his wife for delivery. Harish tells her he would not send his wife if he felt bored. She asks him if he would go and spend time in his friend's house. Dr. Harish is astonished and asks her if she faced any problem for asking such strange questions. She is in a fix. She cannot tell this to her mother as she would ask her to leave the job and look after her husband. She feels only Dr. Harish could solve her problem. She tells him a friend of Balu had sent his wife for labor and was spending time till midnight in her house. Harish

tells her to be happy as Balu's boredom is solved when she is on her night duty. Nandini him she had to supply Balu's colleague with coffee, snacks and dinner. Balu and she got time only in the evening and night. Now a situation had arrived where their privacy was threatened and they could not spend time with each other. Dr. Harish asks her if he should be interfering in her family problems. She then tells him of the evenings incident when she refused a second dose of coffee, as she was late for her work. Dr. Harish tells her it was good she refused to marry him. Nandini retorts in anger. Harish tells her he would be able to diagnose the problem better only after a thorough check up and hence to find out the problem personally he goes to her home.

Dr. Harish parks the car and follows Dr. Nandini into her house. Balu arranges the playing cards and tells Dr. Nandini she had left without giving him a second dose of coffee the previous evening. Balu is happy to see Dr. Harish, scolds him in a friendly manner and introduces him to Jayaprakash. Balu tells Nandini to prepare four cups of coffee including one for her. Nandini is terribly angry. She feels that so much haughtiness is not good for a man. She goes on to serve coffee to them when Dr. Harish tells them rummy was boring and instead they should play bridge by including Dr. Nandini. Nandini is very angry that Dr. Harish had joined them to play. She had to prepare dinner even for him. After dinner she refuses to join them in playing. She is fast asleep and is unaware as to how long the trio played. In the morning at five when she is about to get up, Balu holds her saying why should she get up so early. She jeers him saying when he discovered the words early and late. Balu complains she was not available to him nowadays. She tells him when she is available he has the playing cards in his hands; Balu does not let her hand. He asks her if she is angry for playing cards and tells her to give him any other punishment for the same but not avoid sleeping with him.

Dr. Nandini goes straight to Dr. Harish, in the morning as soon as she enters the hospital. He is talking to a colleague and wishes her good morning. But she tells him to keep his good morning aside and asks him what were the diagnosis and the remedy for the disease. Harish's colleague asks him as to who had the disease. Dr. Harish tells him it was a personal problem and upon that the colleague leaves. Dr. Harish tells her after his

diagnosis he found the problem in her. She should join them and play and look for a domestic help to look after the household chores. He even tells her he liked the company very much and had promised Balu to join them in the evening. He tells her he would drop her home everyday. He tells her Balu was buying her a new car and asks her if she knew driving and if not he would teach her. Dr. Harish goes on talking while Dr. Nandini walks away fuming in anger. Dr. Harish comes to their house in the evening. As the clock strikes ten he tells Jayaprakash that they go to a hotel and have some nice dinner and leave the couple alone to have their dinner. Jayaprakash realizes his mistake and follows Dr. Harish. Dr. Nandini thanks Dr. Harish. Jayaprakash stops coming after that day. It is an attempt to show how sensitive Dr. Harish is (P 51-58). This incident is not found in the film.

First quarrel between the couple

One day when Nandini comes tired from the hospital and does not find her maid Rangi. She goes in and finds the house in a mess. She goes into the kitchen and finds it in a mess with unwashed utensils. She feels depressed, as she does not have the strength to cook and eat. She finds a bread packet and milk. She drinks the milk and eats the bread without anything to apply on it. She finds it hard to eat it, but somehow manages with water. She cleans the house and then sleeps after taking a hot water bath. She is disturbed with someone banging at the door. She gets up and opens the door. Balu asks her as to how much time he should be banging the door. She tells him that she had slept off and then goes to prepare coffee. Balu enters as she is busy kneading the floor. She tells him something would be ready for him to eat in five minutes. He is trembling with anger and asks her what she doing all the while. She tells him she was sleeping. He jeers she was doing so much for the hospital and could not find time for her husband. She is angry and tells him instead of asking whether she ate or she slept well, he was angry she had not prepared anything for him. She tells him she had nothing for her to eat and drink when she came home tired. The whole house was in a mess and he had not bothered to prepare something for her knowing she would come home spending a sleepless night. Balu is angry and tells her the house had everything needed and she could have prepared anything. If not she could have gone to the hotel like him. She replies angrily he should

be ashamed and if he could not look after his wife, then why should he have married? He tells her as a lady she was not ashamed then why should he? He tells her she had forgotten her duties as a wife. They fight and Nandini decides to leave the house. There is compromise and they forget the same after going out and eating in the hotel (P 63-70).

In the film she comes from the hospital she is very tired and goes off to sleep. Balu rings the bell and she wakes up. Balu is very angry and asks her how many times he should be ringing the bell. She tells him she was sorry to be asleep. He flings his clothes and removes his shoes in anger. He asks her if coffee and snacks were ready. She is washing her face and tells him she would prepare it in five minutes. He asks what she was doing all the while and whether she didn't have the senses to keep them ready. She tells him she was tired and had slept. He chides she was busy saving the hospital and did not have the time to care of her husbands need. It was his misfortune he had to eat in the hotel even after marriage. She tells him she had nothing to eat when she came home tired. She had to clean the mess in the house. She chides him for eating alone in the hotel and not bringing anything for her. Balu tells her there was everything in the kitchen and she could have prepared something or gone to the hotel like him. Nandini is angry; she tells him he was shameless. He tells her as a woman she was not ashamed and why should he be. He tells her if she couldn't take care of her husband why did she marry. Nandini tells him it was he who married her because she was a doctor. Balu is angry and asks her to shut up. Nandini tells him not to shout and gives him dosa's. He flings the dosa's on her face. Nandini is crying. Balu consoles her and tells her the main problem was they didn't have a domestic help. Their problem would be solved once Gowri arrived. She tells him she knew he suffered because of her, but she could not leave the hospital. He had to adjust for her sake. Balu consoles her and tells her to get ready and they go out and eat. There is no talk of leaving the house and after sometime they compromise (Disc2, 04:05-07:19).

The new maid Chenni

In the novel the maid Rangi leaves the job and a new girl Chenni comes in her place. She is mischievous. She is playing with the powder, toothpaste and other articles of her toilet like soap. One day Nandini catches her when she is applying powder to her face. Nandini asks her what she was doing. Chenni answers she wasn't doing anything. Upon that

Nandini drags her to her room where the face cream, powder and the lipstick were all lying scattered. She feels like thrashing her but desists fearing what if she did not come for work. She tells Balu to write to his mother to send Gowri at the earliest and he agrees (P 70-72). This incident and the character are not there in the film.

Harish is transferred

Dr. Harish is promoted and transferred to Gulbarga. He comes and tells Dr. Nandini that he has some private news for her. She asks him if he was getting married. He tells her it was not such a bad news and tells her of his transfer. Dr. Nandini is crestfallen. She is worried as to who would guide her in future. Dr. Harish asks her as to why she is silent and she instantly replies that she too wanted to go with him and suddenly realizes her mistake. Dr. Harish looks at her and smiles. She tells him who would guide her, who would drop her daily and more than that no one understood her better than him. Dr. Harish consoles her and tells her he would always be near her even if he were at a distance. She could write to him anytime and that the doors of his home were always open to her. She feels unhappy and is not in a mood for anything. She tells Balu of Dr. Harish's promotion and transfer. Balu tells her it was good news and it annoys her (P 73-74). This incident is not there in the film.

Harish gives a gift to Nandini

In the film Dr. Nandini goes to the operation theater one day and asks the Dr. Mamatha if she had seen Dr. Harish. The sister Lily tells her as he was conducting the operation he addressed her as Nandini. He addressed the doctors Mamatha and Prabha as Nandini. His throat was dry and his hands were trembling. He was preparing for the operation but leaves the operation theatre. She tells her after her marriage the surgeon was not coming to the hospital properly. There is anger in sister Lily's voice. Dr. Nandini goes to meet Harish in his house.

Dr. Harish's mother opens the door and seeing Nandini remarks she was the first lady to enter her home and looking at the condition of Dr. Harish it appeared she would be the last. Nandini enters the room and finds it dark. She switches on the lights. Dr. Harish

thinking it is his mother who had switched on the lights asks the lights be switched off as it pierced his eyes. Nandini comments he must be finding happiness in living in darkness even during the daylight. He comments he felt the darkness would bring in some solace to his broken heart. She tells him not to lose hope by one incident and the joy of life was in facing the dangers. Dr. Harish promises to go the hospital from the very next day.

Dr. Harish gives her a gift saying he had not given her a gift on her wedding day. Nandini tells him she did not need any gift from him as he was always in her. She takes the gift and goes home. She serves herself and goes into the bedroom and asks Balu if he had dinner, he doesn't answer. Balu is looking at the gift without opening the gift wrap. She takes the gift packet from his hands and opens and is amazed at the gift. It is a sandalwood carving of Radha and Krishna. She is happy at the gift. Balu wants to know who had given such an expensive gift. She tells him the person was a common friend of theirs. Balu replies as an engineer he had hundreds of friends, but as a great doctor she had thousands of them. She is angry and tells him she did not expect him to act in such an uncivilized manner. He retorts saying she did not care about her husband who would be waiting for her since five in the evening. He tells her she had come home at ten in the night carrying a gift from an unwanted man, and whether she was civilized. She tells him she wanted to come early but on learning that Dr. Harish was sick had gone to see him, as he was also a friend of Balu. She is pained that Balu has spoken badly of Dr. Harish. Balu doesn't want to hear any of her explanation. She calls her an irresponsible street dog who didn't need husband or home. She is devastated thinking of what he had said, Balu leaves home (Disc2, 07:44-13:47).

The arrival of Gowri/Harish's warning to Nandini

In the novel three days after Dr. Harish is transferred Nandini's mother in law brings Gowri. She tells Nandini that Gowri did not know the finesse of urban life and had to be guided with patience. She assures Nandini she would stay for a week and try and teach Gowri as much as she could. Balu is happy Gowri had come, as it would lessen the tension between the two. The couple arranges a farewell party to Dr. Harish. Dr. Nandini, her mother in law and Gowri prepare the dishes. Dr. Harish is overcome with affection.

After dinner he advises Balu to look after Dr. Nandini properly. He tells her she is very sincere in the hospital and suffered with the sufferings of her patients. Balu tells him there was no problem as Gowri had come. Before leaving Dr. Harish asks Dr. Nandini if the lady who was going around was the one they had employed as a new maid. Nandini replies in the affirmative and tells him she would change her looks in a month. Dr. Harish warns her not to be over enthusiastic and or one day she would regret her decision. Dr. Nandini is pained by his comments.

Nandini's mother in law trains Gowri and before leaving warns Nandini not to give too much lenience to Gowri. Gowri adjusts to the house. But her rustiness is a big problem. Balu feels humiliated by her dressing sense. Nandini tries her best and finally succeeds in changing her. In the due course Dr. Harish writes a letter to them saying he is coming back as he is suffering from severe cough (P 75-86).

In the film her mother in law comes along with Gowri. She is waiting outside as the doors are locked. Balu comes and takes them in. he tells his mother that her daughter in law had over time duty and she would not be in time. He tells his mother to prepare something to eat as he had not tasted the food cooked by her for long. Nandini enters and tells that they had come occasionally and she would cook herself. Nandini's mother in law tells her she had brought Gowrie as soon as she had got Nandini's letter. She tells Gowri was her relative who was widowed at a young age. She tells Nandini to take care of Gowri, as she did not believe for her safety in the estate, as the people were bad. She tells Nandini never to call her a 'munde' (widow), even if she did not do the work properly as it would take Gowri some time to adjust. Nandini promises her mother in law that she would look after Gowri like her elder sister. She then offers Gowri, her own saris (Disc2, 13:48-16:26).

Nandini is in the hospital; she drops a glass vessel and Dr. Harish asks her if something had gone wrong. Dr. Nandini tells him about the strain in their marital life. Dr. Harish tells her he was happy for them but was now feeling sad. He tells her he knew Balu well and asks her to take things easily and things would improve. When she goes home she

finds her father mother and brother waiting for her. They tell her that Gowri had lied to them about Balu. They tell her he was very much in the house when they came, but Gowri lied he was not there. Dr. Nandini laughs at them and tells them she believed her husband and no amount of complaints would shake her faith in him. Her brother warns her of dire consequences if she showed laxity and they leave. During dinner as Gowri is serving she closely watches her and Balu's activities, but finds nothing to supplement her suspicion (Disc2, 23:15- 27: 07).

Harish has a disease

In the novel Dr. Nandini comes to know that Dr. Harish has lung cancer. She goes and meets Dr. Siddhartha who confirms her fears. Dr. Siddhartha tells her that he wants Harish to suffer as little as possible before he breathed his last. He tells him that Harish had left smoking and drinking as per his advice, but from the last one year had increased smoking. Dr. Nandini is aghast. She knows it was from the time since she got married (P 87-89). She goes back to her home and sleeps after crying endlessly. She eats some snacks prepared by Gowri and goes back to the hospital. She finds solace in the hospital. In the evening Balu asks her as to why she went to the hospital and why she didn't eat properly. She tells him she was upset. She doesn't feel the love of Balu comforting. She is overcome with the thoughts of Dr. Harish. One night she even misses to take an oral contraceptive (P 90-92).

In the film Harish is playing badminton when a servant and tells him there is phone from the hospital telling there was an emergency. Harish goes to perform the operation. But he has severe cough and is perspiring. He completes the operation with great difficulty. He clutches his chest in severe pain and collapses with blood oozing out from his mouth. Nandini comes to the hospital in the morning. Dr. Siddhartha blames her for coming so late and he was trying her phone from one in the night. Nandini remembers her husband receiving the phone and telling wrong number. Dr. Siddhartha tells her Harish was in a serious condition. She runs towards the ward. Harish is reclining in his bed. She asks him what happened. Harish removes a shuttle cock from under his pillow. He gives it to her and addressing her as Mrs. Nandini Balachander, tells the shots hit from her had wounded

his heart. She goes down to Dr. Siddhartha's chamber. Dr. Siddhartha is looking at an X-ray and says according to the X-ray and the E.C. G. reports, Harish's heart was enlarged. Dr. Mamatha adds the clinical results too proved the same. Dr. Siddhartha tells Harish's condition was very critical. He says he could survive six months at the most. Nandini is devastated hearing Dr. Siddhartha. She runs back to Harish and wiping her tears puts up a brave face. She tells Harish that Dr. Siddhartha had told her it was not a serious case and with the right treatment and co-operation of the patient it could be cured. Harish laughs at it and tells her, he as a doctor knew his condition well. Nandini tells him she should listen to her and not leave the ward until his disease is cured. Harish tells her he would like to remain there until his death. He calls near him telling he had a secret to tell her. he tells her he wished to die as soon as possible. He did not have the fortune of being her husband in this birth and so he wants to be her son in his next birth and be with her always. He requests her to bring Balu the next time she visited him and she agrees (Disc2, 27:20-35:20).

Harish returns

In the novel Dr. Harish is transferred back. He stays at Dr. Siddhartha's place. Dr. Nandini goes and meets Dr. Harish. She finds him very weak. He is reclining on a bed. Two pillows are placed below his head so he is half lying and half sitting, so as to not cause him problem to breathe. The windows were covered and there was not much light. Dr. Harish is gazing at the roof. His eyes had bad circles and his hair had grayed and he was looking old for his age. She is pained at his condition. Dr. Harish tells her he was thinking of her all the while. Dr. Harish tells her he is still the same jolly guy, but the disease had weakened him. He asks her as to why she had become weak, she feels like telling him because of his thoughts but keeps quite. She tells him that she had come straight from work and hence must be feeling tired. Dr. Nandini tells him it was just suspected that he had cancer. Dr. Harish takes her hands and presses them on his eyes and tells her he would be happy if what she had said was true but he too was a doctor and he knew his condition better. Dr. Siddhartha enters the room checks his pulse and tells him he is perfectly all right. Dr. Harish tells him he felt the same but he (Dr. Siddhartha) had

forcibly made him lie on the bed. Dr. Siddhartha asks him to stop talking and sleep and tells Dr. Nandini to come out, as he would talk nonstop if someone was there (P 94-96).

Gowri goes to a film

Nandini goes home and finds Gowri waiting for her after keeping her lunch ready. She tells Dr. Nandini the neighbors had asked them to accompany for a film. She looks at her. She is all ready, so she gives her five rupees and permits her to go. Balu comes and asks about Gowri. She tells him she had gone to a film. During lunch she tells him Dr. Harish had come back. Balu wants to find out where he is staying, as his brother and sister in law were not in town. She tells him he was at Dr. Siddhartha's place. She even tells him he has lung cancer (P 97-100).

Balu and Nandini's visit ailing Harish

The couple goes and meets Dr. Harish after Gowri returns. Dr. Harish is talking to Mrs. Siddhartha in the lawns. Balu goes and embraces his childhood friend. Balu rebukes Dr. Harish for not coming to stay in his home and for not writing a letter about his arrival. Dr. Nandini gives Dr. Harish the packets of fruits. He chides her for bringing only fruits and tells her if she wanted to make him a sanyasin. She asks him what else he wanted and he tells her that he had a long list. Balu is not able to converse with Dr. Harish for long. It is then that Dr. Nandini realizes their friendship did not have any depth and they were just superficial friends. Dr. Harish picks up the conversation and tells him why he had made Dr. Nandini thinner. Balu replies he had been taking good care of her and did not know if she had any reason for becoming thinner. Mrs. Siddhartha brings coffee and when Dr. Nandini objects, she tells her they come to her house at least when Dr. Harish is around and it was no problem to her. Dr. Harish asks Mrs. Siddhartha for his cup and she replies she had been directed by Dr. Siddhartha not to give him coffee. Dr. Harish tells her it is good to live for a few days eating and drinking heartily. Dr. Nandini is pained. The couple is about to leave. Balu tells Dr. Harish to come to his home after he felt better. Dr. Harish tells him he would and asks him if they wouldn't invite him for lunch on their marriage anniversary. Balu remembers and tells him they had forgotten about it. Dr. Nandini tells him he should take good rest and get well soon (P 100-102).

Balu decides to invite his and Nandini's friends for the marriage anniversary. Nandini is not enthusiastic; she wants to go out and spend the occasion alone with him. He complains she is antisocial and tells her they could go out after the party was over. When she goes to the hospital Dr. Sundari tells her she had decided to resign and open her own clinic as she was finding it difficult to devote time for her husband and children. When she comes home Gowri opens the door. Balu is writing something in his room. Gowri smells of cigarette as she opens the door. Nandini wonders as to how she could smell of cigarette. She then thinks to herself since Balu was smoking the entire house was engulfed with the smell and smoke of cigarette. She is not completely satisfied and asks Gowri about the smell. Gowri replies she was cleaning the ashtray and had probably put those hands around her face which caused the smell. Nandini is satisfied with the explanation. She goes into the room and finds Balu listing out his friends. She snatches the list and asks him what he would gift her for the anniversary. He tells her anything she wished (P 103-104).

In the film Nandini goes home is astonished to find her husband's car at that time. Gowri opens the door and Dr. Nandini is astonished that she smelt of cigarette. She asks Gowri about it. Gowri tells her she was cleaning the ash tray and so must be smelling of cigarette. Nandini finds long strands of hair on the pillow, which she knows is Gowri's. She suspects there must be something between her husband and Gowri, but she cannot decide anything to prove it. She just cries for her misfortune.

The next day Balu visits Harish in the hospital. Harish tells Balu he was like a termite infested tree wishing to fall as soon as possible. Balu tells him not to worry as Nandini has taken a challenge she would save him. Harish tells him he would not disappoint Nandini. He wished to die early and be born as a son to Nandini and be always in her arms. He then remembers Balu's wedding anniversary was just a month away. He tells him to arrange a grand function as he would see them both and bless them. Dr. Siddhartha tells Nandini to fulfill Harish's last wish (Disc2, 35:26-38:45).

Nandini is pregnant

In the novel two days prior to the anniversary Nandini feels giddiness and nausea. She finds out that she is pregnant. She cannot stand the smell of coffee. She goes to the hospital signs the attendance and looks at her schedule for the day. She had been posted at the maternity and the pediatric wards. The dean Dr. Naronha was a good lady. She wanted to know everything in the hospital before she could take charge. Once Dr. Nandini had ordered a particular injection for a patient, but her colleague, Dr. Vasantha objects and dissuades the sister Lily when Dr. Nandini has gone. The next day Dr. Nandini comes to know of the same and goes to meet the dean and complains. She is busy checking the stock register and sighs that though medical profession was a social service there was a lot of corruption. Dr. Nandini comments it was true and not only that there was non-cooperation. She tells her if one tried to save a life, the other would try to snuff it out because of grudge. Vasantha understands the sarcasm in her statement and leaves the place (P 105-108).

Nandini goes to meet Dr. Siddhartha after her days work. She knew that Dr. Harish would come for check up. Dr. Siddhartha tells her he had taken Dr. Harish to a cancer specialist, but Dr. Harish was adamant and not ready to undergo any treatment and wanted to die peacefully without pain. Dr. Nandini feels it to be quite practical and advises Dr. Siddhartha to listen to Dr. Harish, to which he agrees. Dr. Harish enters the room, Dr. Siddhartha tells him to be careful. Dr. Nandini tells him she has come to see him not as a doctor. Dr. Siddhartha leaves the room. Dr. Nandini feels the giddiness and holds the chair. Dr. Harish holds her and asks her what happened. He tells her not to neglect her health and suggests he would drop her home. She tells him she would go with him only in his car to which he replies he had to buy one only for her. She then reminds him to attend the anniversary to which he replies if only she went for check up. She replies she knew her disease and would take medicines accordingly. Dr. Harish tells her he was adamant to which she replies it was due to his influence. Nandini decides to break the news of her pregnancy to Balu on the day of the anniversary (P 108-111). All these incidents do not find a mention in the film.

In the film after the anniversary Harish is very serious and is in the hospital. Nandini takes it upon her to treat him. Balu is angry she is going back on her words not to do night duty. He chides her for not telling him about her pregnancy. He tells her she did not have a heart. Nandini tells him he was heartless and it was he who had told Dr. Siddhartha when he had called home to tell about Dr. Harish, by telling it was wrong number. She tells Balu it was her chance to lessen the debt of Harish. She would try to save him or serve him until his death. Balu tells her if that was her final decision and she felt Harish was important to her than him she could sign the divorce papers and do as she pleased (Disc2, 44:05-45:35).

Harish's mother passes away

In the film after Gowri comes to her house Nandini finds out that Dr. Harish's mother had suffered burns by the bursting of the gas stove. She goes to the ward and treats her but she breathes her last. Dr. Harish is devastated. Dr. Nandini tells him that sometimes it is the people who we love give us the maximum pain. Dr. Harish tells her that it proved cent percent in his life. He tells her that the only person who had lived for him had gone and he had no one to live for. She consoles him to take heart by holding his hands. Meanwhile Balu after waiting for long comes to the hospital to take her. He sees Dr. Harish putting his head on her shoulders and she consoling him. He mistakes them and goes back home and is playing the piano. Nandini asks him he was playing the piano after a long time. He tells her there was no one to ask him and hence was waiting playing the piano. She tells him Harish's mother had died and hence she was late. He tells her that Harish's mother was old and had died, could anyone save the dying. She reminds his word about his friendship with Harish during their wedding. She tells Balu did not share the sorrows of his friend. She finds it unbelievable and she tells the same. He tells her he didn't believe she was the woman who he had desired to marry. Nandini thinks and then tells her husband she had forgotten the society's image of a woman. She promises never to attend night duty and be home before he returned from his office (Disc2, 16:30-23:12).

The marriage anniversary

In the novel it is a happy occasion. The couple decides that their anniversary should be held after Dr. Harish reminds them of the same. Balu wants all his friends invited, while Nandini wants it to be a private affair and they spend some time together alone from the crowd. Balu tells her that they could do so after the function. Nandini is pregnant and she wants to tell the news to Balu on the night of the anniversary and surprise him. In the course of the function Balu hands her a blank cheque. Dr. Harish snatches it from her hand and tells her to draw the entire amount from his account. Balu tells him that there was enough money only to buy a car and that it was the duty of Dr. Harish to buy her one. Dr. Harish nods in agreement. During the function Nandini faints and Dr. Harish rushes and holds her before she falls. She whispers in his ears that she is pregnant. She is then treated and all her family members are worried. Dr. Harish tells them it is not an occasion to be worried and they should be happy, as she was pregnant. Balu is over the moon. He rushes out to buy a bottle of champagne to celebrate the occasion. Nandini is perplexed as how Dr. Harish came to know of the news. Harish tells her she had whispered the news before fainting in his arms. Nandini blushes and says she must have mistaken him for Balu. Dr. Harish tells her whatever the reason was; she had made him her godfather (P 112-118).

In the film the ceremony takes place with the couple not in the best of terms. Balu suspects something cooking between his wife and Dr. Harish. The ceremony takes place as per the wishes of Dr. Harish who feels he does not have many more days to live. He wants to see the couple one last time before he dies. Dr. Siddhartha tells Dr. Nandini to fulfill his wishes as that would certainly be his last fulfilled wish. During the function we see Balu is not happy and is not taking active part in the celebrations. Dr. Harish sings a song and in the course of the song he drinks heavily. Just as he completes the song he clutches his chest and falls down vomiting blood. Dr. Nandini rushes and takes him to the hospital in an ambulance (Disc2 38:50-43:40).

Nandini treats Harish

Nandini makes the hospital her home. She is seen treating Harish day in and day out for months together. The film shows the months pass by through the flipping of the months of the calendar and by showing the injection vials filled in a basket that are emptied. In the course of time Harish's condition worsens. Once Harish tells Nandini if she stayed on even in the nights without going home Balu would feel bad. He tells her he knew Balu who would feel Harish had come in way of his happiness. He tells Nandini there were many people in the hospital to take care of him and requests her to go home. Nandini is not obliging. He tells her as his boss he orders her to go home. He tells her she was pregnant. She had to fulfill her duties as a wife and a mother. Nandini tells him in the ward he was just her patient and she his doctor. She was a doctor first and a mother and wife next. It would be her decision when to go home. She swears on her child and warns him not to talk. She is taking him on her bosom and giving him medicine. Harish has problems to breathe she is putting her hands on his chest to soothe him. Balu enters the hospital at that moment and sees it. He chides him for feigning disease to snatch his wife away from him. He tells him he had betrayed his belief as a friend and had become a villain in his family. Nandini tells Balu it was a hospital and Harish was her patient. She orders Balu to leave the ward. Balu tells her he would go. He tells her he would not forget their betrayal if something happened to his child which was in her womb. Harish is devastated. He tries to tell Balu the real reasons. But Balu would not have any thing of it and He leaves. Harish tries to go after him but falls down. He doesn't allow Nandini to be with him and forces her to leave. The other doctors finally come and take him into the ward (Disc2, 45:43-50:26).

Balu's affair with Gowri

In the novel, Nandini tries her best and changes the looks of Gowri. She is very much proud that her efforts have borne fruit. Gowri has been transformed into a beauty. During the anniversary Dr. Harish observes Gowri and tells Nandini to be careful of the girl. He tells Dr. Nandini that men should not be believed completely. He warns her there was a danger of Balu falling for the Gowri, when Nandini is on her night duties. Dr. Nandini is angry and scoffs at Dr. Harish for suspecting her husband and Gowri. One day Nandini

comes home from the hospital and goes to the bedroom to rest. She finds the head marks on the two pillows. She is surprised, as she knows that her husband does not use two pillows. She finds the bed sheet scrambled and notices hair on the bed sheets. She takes it in her finger and measures and finds it out that it was the hair of Gowri. At that moment Gowri enters the room and tells her that she had come to set the bed right. Nandini is angry; she tells her she should have done it before her arrival. She slaps and asks her as to how long the affair was going on. Gowri breaks down and tells her it was not her mistake but her husbands. Nandini tells her she should have let her know of it the moment it started. She rebukes her for being so unfaithful and asks her to pack her bags and leave. She is overcome with contempt for her husband and faints. Her mother who rushes to the house on hearing she had fainted, and Gowri take her to the hospital. Balu comes to the hospital to see her. But she is not interested in him. She decides to stay away from him and begins to dislike the child, a symbol of Balu's love (P 127-139).

In the novel Nandini decides to go to her mother's place. She doesn't want to stay with Balu any more. Meanwhile Balu decides to buy a new home because he feels he cannot stay in the old house as it disturbs him.

In the film Balu returns home in anger from the hospital. Gowri opens the door. On seeing her, his anger increases and he tries to force her. She pleads with him saying he was like a brother to her and hence shouldn't lust her. Upon that he tells her that she was in no way related to him and could not be his sister. She was a widow who had lost her husband he had lost his wife to a friend. He rapes her against her wish. Nandini enters the house and finds Gowri sobbing in her room with torn clothes. Gowri tells her that Balu had tried many times before but had not succeeded. But this day he was like an animal and had raped her. She tells Nandini she was in no way responsible for the incident and was innocent, Nandini is crestfallen. She tells Gowri it was not her mistake but hers. She had grand dreams about family, husband and all such things, all that was burnt into ashes. She is packing her bags to leave the house. Balu asks her what she wanted to do. She doesn't answer, picks up the gift given by Harish earlier and is leaving. Balu catches hold of her and tells her husband was not like a flower which could be thrown after it withers. He was a husband who had tied taali to her in front of fire. He tells her it was her

husband's home. Nandini tells him there was witness of fire for his marrying her. But he had raped a lonely and a helpless woman and what was the witness for it. She calls him of not having a conscience and talking about husband and wife's relation ship. Balu tells her he was a man and could afford extra marital relationships. He tells her she was romancing Harish and tells her there was nothing wrong in what he did after he knew about her dirty nature. Nandini tells him not to defile the god like Harish by his acerbic tongue. She decides it is enough and is leaving. He holds her by the scruff of the neck and tells her if not for the child in her womb he would have strangled her to death. Harish enters at that moment. He tells Balu they were friends for many years and if it was the way to value it. Balu tells him the gift was the value Harish had given for their friendship. He tells him he had given a lustful doll so that his wife remembers him even when she is sleeping with him. He tells Harish to get out before he lost his patience. Nandini steps in and tells Harish they should be leaving the place. Harish holds his feet and promises on his mother that he did not have any affair with Nandini. Balu refuses to listen. Nandini takes Harish and is about to leave. Balu separates the two and tells her if the child in the womb was a bastard she could leave. Nandini tells his tongue was showing his nature. Balu is angry at that and he slaps and pushes her, she hurt s her stomach. She is writhing in pain (Disc2, 50:32-59:42).

Nandini goes to Harish

In the novel Balu tells Nandini she can divorce him after the birth of their child and she has to put up with him till that time. Nandini is not eager to enter the new house. Balu tells her that the house warming ceremony would be held the next evening and he wants her to light up the new house. She is disinterested. On the day of the ceremony she takes leave from the hospital and goes to meet Dr. Harish in his new home. Dr. Harish has shifted away from Dr. Siddhartha's home as he feels he should not be disturbing anyone. Dr. Nandini enters the house and is in tears. Dr. Harish takes her inside the house and locks the door from inside. Dr. Nandini tells him about Balu's affair with Gowri and begs Dr. Harish to give her shelter. Dr. Harish tells her his fate is similar to a tree infested with termite and he would be fall any time. Dr. Nandini regrets her decision to spurn him when he had proposed. She tells him she would stay with him. But Harish would have

none of it and tells her he would be happy if she and Balu lived together burying the past behind them. He sees Balu from the window and tells Nandini to gather herself, or it would create doubts in the mind of Balu. Balu tells her he had gone to the hospital and not finding her had come there in the hope of finding her. He takes her to his new home. Nandini realizes that Balu had not talked a single word to Dr. Harish and he had totally neglected his presence. She feels bad about it. Her mother and all her relatives are relieved to see her. Nandini sees that the new house is christened by her name, but she is not happy (P 141-158).

The death of Harish/ Birth of a child

The next day when Nandini is going to the hospital, Balu asks her to take leave and stay in the house or resign the job she is stunned. She does not want to stop going to the hospital, as it is the only place where she finds solace. Balu drops her to the hospital and tells her he would take time in the afternoon and drop her home. Nandini realizes it is a ploy to stop her from meeting Dr. Harish. She is uncomfortable in the new house. A few days later she learns that Dr. Harish's situation has deteriorated and he is in his last stages. She rushes into the special ward. Dr. Harish has slipped into coma. She holds his hand and wants him to speak to her for one last time. She wishes that he forgave her husband before dying. But Dr. Harish does not speak and he dies while she is holding his hand. The doctors come and pronounce him dead. Dr. Nandini is inconsolable. Balu comes and takes her home. She cries leaning on his shoulders. Slowly her hatred for him disappears. Balu offers her solace and tells her Dr. Harish would be born in her womb. Nandini gives birth to a boy child. The couple decides it to be the incarnation of Harish. Balu tells her not to shed tears in the future. Nandini decides to resign from the job and to take care of her child and husband. She plans to open her own clinic and devote time for her family. In this way the novel ends in a happy note (P 163-182).

In film Nandini is in severe pain. Dr. Harish feels that the child would be in danger and requests Balu to help him carry her to the hospital so as to carry out the delivery. Balu tells him he was not interested in her and he could take her either to the hospital or to the graveyard. Dr. Harish lifts her into his car with the help of Gowri and takes her to the

hospital. In the hospital there are no doctors to perform the operation. He tells the duty doctor to prepare the table and help him perform the operation. He manages to perform the operation with great difficulty. He is resting on his chair. The duty doctor tells him she suspected the child to be dead. He goes and sees the child. It is not alive. He then prays to god to take out his life instead and gift it to the child. His prayers are answered. The child is alive as he crashes down on the floor to his death. Dr. Siddhartha comes and finds out the miracle. He salutes Dr. Harish for the miracle and his duty consciousness even before the moment of his death. He tells Dr. Nandini of the same. Balu, his mother and everyone are in the hospital at her bedside looking at the child. A person from the court enters and asks her if she was Dr. Nandini. She answers and finds out that her husband had filed for divorce. The man tells her if she signed the document the divorce would be granted as per her husband's wish. Dr. Nandini looks at her husband. He doesn't make any comments. After a few moments she signs the document and then walks away with the baby leaving behind all her relatives. She walks along in the corridor and we see light at the end of the corridor. She continues to walk and after some time Balu goes after her calling her name. Slowly the image of Dr. Nandini disappears in to the light. But she doesn't stop. The film ends with the caption that the bond of love had crashed and the bond of duty beckoned her (Disc2, 59:45-01:14:36).

The songs

The first song in the film is about the colors. Dr. Harish dreams he is in love with Dr. Nandini and is playing with the colors.

The second song is when Dr. Harish sings during the reception of Dr. Nandini. He pours out his pain in the song. But all the same he wishes their life be bonded with love.

The third song is the during the couples honeymoon.

The fourth and the most important one is during the anniversary. Dr. Harish sings the song. He is in his last days of life. He wants the couple to live happily and addresses their happiness through the song. His sufferings are also the maximum during the rendering of the song.

The novel

Nandini is a doctor by profession. She is a junior to Dr. Harish, an assistant surgeon in the hospital. She is helped by him in her profession and begins to like him. Dr. Harish mistakes her lenience and socialization with him. He thinks she is in love with him. He professes his desire to marry her. She refuses saying she loved him as a helpful and kind human being. She had the highest regard for him, but could not marry him as she feels she cannot share her body with him. Dr. Harish is disappointed.

Dr. Nandini marries Balu, an engineer and a friend of Dr. Harish. Their life passes off smoothly until the entry of Gowri, a distant relative of Balu as a maid. Balu has an affair with Gowri. Dr. Nandini gets to know of the relation and is furious. She leaves her husband and begins to live with her parents. She is now repentant of her decision of spurning Dr. Harish's offer of marriage. She goes to him and expresses the desire to live with him. Dr. Harish who by now is suffering from lung cancer and is in his last days, spurns her and tells her it would be better if she forgot the entire episode and stayed with her husband.

Dr. Harish dies and Dr. Nandini is devastated. Balu offers her solace and the couple are reconciled. A son is born to Dr. Nandini and the couple thinks that Dr. Harish is reborn as their son.

The film

The film revolves around the male protagonist Dr. Harish. The hero, Dr. Harish is in love with his student, Dr. Nandini. He is very shy and is not able to express his love to her. Finally when he does she spurns the offer and tells him that she is engaged and about to marry. The hero is devastated.

The hero takes refuge in his house cut out from the rest of the world. Dr. Nandini tells him that he shouldn't be doing so. The newly married couple is having a great time. The duty mindedness of Dr. Nandini slowly begins to sour the relationship between the couple. Dr. Harish is meanwhile diagnosed with a heart ailment. Dr. Nandini devotes her

time in serving her mentor. Dr. Nandini's husband Balu suspects that his wife is having an affair with Dr. Harish. He rapes Gowri, his servant maid and his distant relative out of frustration. This further alienates the couple. Dr. Harish tries his best to convince Balu about his relationship with Dr. Nandini, but it falls on deaf ears.

Dr. Nandini is hurt when Balu hits her. She is taken to a hospital by Dr. Harish and operated upon. He gives up his life to save the child. The couple is not able to reconcile and the film ends up with the couple's divorce.

Differences between the novel and the film

The protagonist in the novel is Dr. Nandini. The character Dr. Harish is a minor character. It is the friction between her work and the family duties that take precedence in the novel. Her husband Balu an engineer is a major character.

In the film the protagonist is Dr. Harish. It is his love disappointment that the film revolves around. The other character Balu becomes a supporting character.

The novel has another two minor characters. Balu's mother and her servant maid Rangi. The film does not have them. Instead the film has a minor character, the mother of Dr. Dr. Harish, who is the protagonist.

Analysis

There are many people who say the film is heroine oriented as they see the film as progressive and the novel as regressive. The novel talks about the family and the efforts to save the family take precedence in the novel. In the film it is not much about the family but the efforts of Dr. Nandini who struggles to make her career more important and hence the film should not be viewed as hero-centric but as heroine-centric. They even argue that the ending of the film is a good example to prove their point, where the heroine leaves her husband along with her child to pursue her career. This they say is an important turn in the film where the woman asserts her supremacy and proves she can survive alone with the child without the help of a male companion. Further more they argue that the novel talks about the heroine's family life and hence can be called women

centric. The film which talks about the heroines struggle to take up her career and succeeds in ensuring that her career is intact and hence the film can be termed as male centric because they feel that the family is associated with feminine tendencies/qualities and profession/career with male tendencies.

The novel was published in the year 1973 and the film was made in the year 1984. So we see that there is a gap of 11 years between the time the novel was written and the time the film was made. Or to make it sound better the novel was written in the early seventies and the film was made in the early eighties, so there is a decade gap between the novel and the film which has probably fuelled changes as is apparently seen in both the texts. The year of publication of the novel more or less coincides with the entry of the actor *Vishnuvardhan* into the Kannada film industry through his debut film as a hero, in *Nagarahaavu*, made in 1972.

Some definitions of stars and the star phenomenon:

The star phenomenon consists of everything that is publicly about stars. A film star's image is not just his or her films, but the promotion of those films and of the star through pin-ups, public appearances studio hand-outs and so on, as well as interviews, biographies and coverage in the press of the star's doings and 'private' life (Dyer, 1986: 3).

Star images are always extensive, multimedia, intertextual. Not all these manifestations are necessarily equal. A film star's films are likely to have a privileged place in his or her image (ibid: 3).

Stars are made for profit. In terms of the market, stars are part of the way films are sold. The star's presence in a film is a promise of a certain kind of thing that you would see if you went to see the film (Ibid: 5).

Star is a performer in a particular medium whose figure enters into subsidiary forms of circulation and then feed back into future performances (Ellis, 1982: 1).

The film star is a particular commoditised human, routed through a system of signs with exchange value (Friedberg, 1982: 47).

What distinguishes stars from other performers is that, apart from their input of labour (acting) their 'image' gives them an additional value (Gledhill, 1982: 34).

[A] 'star not necessarily a 'hero' but anyone who can draw audiences to theatres (Srinivas, 2000: 300).

We see there is a lot written about *Vishnuvardhan* in the newspapers and magazines. There are a lot of his interviews in the magazines and newspapers. The posters of the films and cut outs are displayed in the theatres during the time of his films releases. In case of *Vishnuvardhan* we see that his image has grown beyond his persona. He is not the common man that is to be found out in the streets. He is a super human who is capable of beating goons. He can get the girl he sets his sight on. He is a person who is the friend of the poor and the one who teaches the rich a lesson and shows him his place. The film is always distributed through a distributor. The main need for the distributor is to see if the film sells. He knows that with a credible star the film is ready to draw audiences towards it. The audience of a *Vishnuvardhan* film knows what to expect from his films. They know it will be an action film or a romance, the genres he is associated with and performs with élan.

Vishnuvardhan has entered into the magazine covers and many articles are written on him in magazines and newspapers. The newspapers and the magazines through the discussion of his films create a kind of image. The readers who read such articles form an

opinion of the star. So, when the star is performing in the next film an opinion is already formed as to what to expect in the film.

The star becomes a commodity. He is the one who helps the film sell. The distributors who want to buy the film first find out who is the actor in the film. They know what region he is famous in, they then distribute the films in those areas after taking the rights for the regions.

It is common knowledge that the distributors invest their money in the stars. They feel that they can recover their investment by investing in a particular star. They know that if the actor is a star, it is easy to get back their investments. The fans are a huge plus for the film. They see the film without bothering about the critic of the film. They do not give much importance to the review of the films. It is these audiences (the fans) which give a huge edge to the films of the star.

Vishnuvardhan had emerged as a 'star' by the year 1984, the year the film was released. There were numerous fan clubs devoted to the star. So, the character he portrays cannot be a miniscule role in the movie. The character of Balu has negative shades. This cannot suit the hero who is a star. The character of Dr. Harish is very strong though it is a very minor role in the novel. So, it becomes obvious that the character has to be developed and made into a major role so as to suit the star. The fans would not probably settle for anything less than a full-fledged role for their favourite actor. These events that had happened in the space of the 11 years between the time the novel was written and the time the film was released probably plays a crucial part in the changes that become imminent in the film.

Some inputs about the fans associations;

It has been argued that FAs were created by the film industry, following their successful promotion of M.G. Ramachandran (MGR) in Tamil Nadu (Srinivas, 2000: 298).

Fans are a distinct section of the audience. In addition to their 'loyalty' over a period of time, fans are characterized by their excess, hyperbole and even obsession. A fan is never 'objective' in his/her assessment of the star's performance. Commitment and 'excessive admiration are integral to fandom (norms in this regard are set by the middle-class audience). This excess, surplus investment becomes evident in the fan's response which is always a public statement- be it the imitation of the hairstyle or a charcoal sketch of the star (ibid: 305).

Fans suppress and contest the circulation of anything ranging from a film to a biographical detail, that is perceived as being 'damaging' to the star (ibid: 305).

We see that the fans are not bothered about what others have to say about a particular film. For them it is just their star's film. They want to see it at least once. It is mostly the fans who are the repeat audience for the film. If they find the film to their liking they see the film umpteen numbers of times. They in fact are the real source of publicity for the star. They dress up like the star or get their hairstyles changed to the ones they see their star in a particular film.

The fans are the ones who make the stars choose a film. The stars also know that if they act in a certain kind of films it will not go well with the fans. In a way it is the fans who are the guiding force for a star's role in the films. The fans would not want their star to be a negative character in the film. The stars want nothing short of a full fledged role for their star in the films.

Vishnuvardhan had a large fan following resulting in the formation of fan clubs. The fans do not want their star to be subservient to another star. These fans could not see their hero in a negative role. The fans decide the kind of roles their hero must perform on the screen. The success of the film depended mostly on what kind of roles their hero played. If the fans did not like a particular role in a film then the film was doomed to flop. So, in

a way it is the fans who decide what kind of roles their heroes must eschew on the screen to make the film a success.

Vishnuvardhan had gained popularity by playing the role of action hero and a romantic hero. His earlier romantic films like *Hombisilu* (1978) *Suvarna Sethuve* (1982) *Gandharva Giri* (1983) etc had proved that he could be a romantic hero. *Sahasa Simha* (1982) was an action film and it earned the star the title of “Sahasa Simha” – meaning Lion of Action. The film was followed by many more films like *Ondhe Guri* (1983) *Khaidi* (1984) *Rudranaga* (1984) among a few. So we see a spate of action oriented films for the star. Prior to the release of the film *Bandhana*, in 1984 there was a spate of action oriented films. The fans that were waiting for the romantic hero in their star finally got their due with the film. This film is a major deviation in genre, i.e. it was a change to romance from a long dose of action. It is a double whammy in the sense the fans got to see their hero in a new role that they had not seen him in. He is here a character who is sacrificing his everything for the lady he had once loved and longed.

Thus when the film is being made the film has to be careful about the stars image. It cannot take any liberty as the image that is constructed by the fans is not easy to be stepped on. It has to keep in mind the audience's expectation about the film. It is common knowledge that a majority of the audience would not have read the novel upon which the film is based. For them the film is the original source. So, the changes made in the film do not in any way impact them as long as they see their star/hero is a dominant/prominent role. This compulsion cannot be ruled out when the novel is being filmed. So, the gap in time between the time the novel was written i.e. 1973 and the film was made has seen a sea change in terms of growth of the actor Vishnuvardhan. It is not possible to cast him in any role for the fans would be unforgiving and the film could not possibly be such a huge hit as it turned out to be after its release. For the fans and the audience it was a Vishnuvardhan film. No matter what the critics or others have to say, the films commercial success owed it to the fans and the audience who watched the film because it was a Vishnuvardhan film. They knew that their star would not disappoint them. So, we see that barring a song, every song is picturised on the hero Vishnuvardhan. The amount of screen space he shares is huge compared to the sketch of his character in the novel,

which is very miniscule. Dr. Harish could be one of the central figures in the novel, but he is not as decisive for the novel as the characters Dr. Nandini or Balu.

The first traces of what could happen are shown in the earlier part of the film when Dr. Harish (played by Actor Vishnuvardhan) is shaving in front of a mirror with a clay heart in front of him. Dr. Nandini asks him and finds out that he has a large heart and he is a big hearted man. The second trace is found during the game of badminton when Dr. Harish gets hit on his chest on the left side where his heart is located. We see Dr. Nandini's friend and colleague teasing her for aiming at Dr. Harish's heart and Dr. Nandini's reply that Dr. Harish was receiving the shot on his heart rather than the racquet.

The film makes use of this image of the heart to slowly turn the women centric novel towards male centric. The protagonist is slowly being established as the one who becomes important in the narration of the film. The films female protagonist admitting that she did not have as large a heart as the hero is an example of the dominance. The heroine telling the protagonist that she did not deserve the hero's heart gives a dual meaning. One, she could not share his love and the other she holds the protagonist in a very high esteem. In this way the image of the heart establishes two things. One the hero cannot get the heroines love and the other the heroine's acceptance of the superiority of the hero who she regards highly.

The film uses the technique of the disease to sway the novel from being a woman centric into a male centric film. The disease in the novel is lung cancer. This becomes an enlargement of the heart when it comes on screen, i.e. the film. This change is very subtle as we can see. How does this small change impact the overall image of the hero or is effective in constructing the image of the hero? Heart is associated by love and the disease of heart/breaking of heart in a film is conventionally seen as the break of romance. We shall see by looking at some incidents in the film and its repercussions.

The first strain in the couple is seen when Balu enters the hospital and tells Nandini that he had tickets for a movie by Puttanna Kanagal. Dr. Nandini refuses to go the film as she

feels that she could not miss assisting in the operation as she would have plenty to learn from the operation conducted by Dr. Harish. She even refuses Dr. Harish's request not to disappoint his friend by saying she did not want to miss an important event in her career for the sake of a film. Here we see the heroine giving importance to what she has to learn by staying back with the hero rather than what she gains by going along with her husband.

The gift by Dr. Harish becomes an issue of scorn. Dr. Harish has taken leave from the hospital and is leaving in his room without turning on the lights. Dr. Nandini on hearing that Dr. Harish is not coming to the hospital comes to know he was sick and goes to his house to see him. Harish is sleeping in the darkness and tells not to switch on the lights as it would hurt his eyes. Nandini scorns at him for plunging his life into darkness and he promises her to go to the hospital the next day. He then hands over a gift to her saying that he could not give her one on her wedding day. She takes it and goes home late in the night. Balu her husband who had come early is furious she is late. Nandini tells him she had gone to a common friend of theirs upon hearing he was sick. Balu taunts her saying she had thousands of friends. He finds out the gift was from Dr. Harish and he tells his wife what the expensive meant. Dr. Nandini replies the Radhakrishna statue gifted by Dr. Harish was a symbol of love, to which Balu sarcastically remarks if it was a symbol of love or the lust between her and Dr. Harish. Again we see that it is Harish who is causing anxiety and fissure in the family.

In the novel Dr. Harish is coming back from his transferred place, Gulbarga for treating cough. When he comes back it is known he is not suffering from cough. His reports show he is suffering lung cancer and it is in an advanced stage. In the film it is not so. Dr. Harish is performing an operation. Suddenly he clutches his heart and collapses. The other doctors present perform the incomplete operation. Later on when Dr. Nandini comes back after her honeymoon she finds out that Dr. Harish is suffering from a disease which is diagnosed as an enlargement of the heart. The doctors diagnosing it are of the opinion that the disease is at an advance stage and cannot be cured. Even if treated there

are no chances of the patient surviving for long. This disease as we see causes a lot of problems in the life of Dr. Nandini and in her family affairs.

There is not much interaction between Dr. Nandini and Dr. Harish in the novel. In the novel he is living in Dr. Siddhartha's house and taking treatment. He chooses to leave alone only after a long time when he feels that he is troubling the doctor couple.

In the film it is not so. Dr. Harish is in the hospital from the day he is taken ill. Dr. Nandini finds time to treat him in the hospital. She almost completely neglects her husband in her efforts to perform her 'duty' i.e. to treat Dr. Harish. She spends days and nights treating Dr. Harish. This causes resentment in Balu, her husband who begins to suspect his wife as having an affair with Dr. Harish. Balu even sees Dr. Harish in the arms of his wife when she is giving him medicine. This causes a rift between the couple and it reaches its zenith after the couple's wedding anniversary.

Dr. Harish is singing a song for the couple on the wedding anniversary. The tension and the rift between the couple are very much imminent to see. After the song just as the ceremony is coming to a close Dr. Harish swoons down vomiting. Dr. Nandini calls out for an ambulance and also joins to take Dr. Harish to the hospital. She had earlier promised never to go for night duty. She goes to the duty to treat Dr. Harish. This is not tolerated by her husband who chides her for breaking her promise.

We see the rape of Gowri is due to Balu's anger at Dr. Nandini. He feels his wife has an affair with Dr. Harish and he takes revenge for that on Gowri. We see for whatever that is happening between the couple the focal point seems to be Dr. Harish. He is seen as a villain and a man who is hell bent on snatching his wife by Balu.

So, in the film we see for whatever problems the couple face the reason is Dr. Harish. He is the focal point from which the film narration proceeds. He is a major character in the sense he occupies more screen space than the heroine. If not with the heroine, he is either with his mother or alone in his chamber rehearsing his lines to propose to her. The songs which become important publicity material to draw audiences to the theatre are all

picturised on him barring one. There is only one duet of the hero with the heroine. There are two songs which are solo and it is the hero upon which it is picturised. He is the one who is very proactive either in the medical camp in the beginning of the film.

The miracle operation Dr. Harish performs and the miracle he does to save the child are superhuman. He is so weak and cannot stand, but he lifts the heroine into his car and takes her to the hospital. Upon finding that there are no doctors he performs the operation which is fatal for the child and the mother. He is successful in performing the operation. The child dies and he gives up his life to save the child. This is the film's way of proving that the child is in fact Dr. Harish. Harish has earlier told a number of times he is going to be born as a child in her womb. By performing this miracle there is an authenticity to the statement.

So, I conclude my argument by saying that the time lag between the novel and the film has played a major role in the intersemiotic translation of the verbal text into the film.

Chapter-4

Hoovu Hannu: Fusing Hindutva and Kannadatva in 90s

In this chapter I am trying to see the changes that might have happened due to the time lag between the novel and the film *Hoovu Hannu* (flowers and fruits). The important changes that happened between the years 1953(?),¹ the publication of the novel and 1994, releasing of the film, are what I am trying to see here. I am trying to see how the film is influenced by the discourse of Kannadatva² and the rise of Hindutva³ in late 1980s and early 90s. The Gokak movement⁴ in the early eighties gave rise to a number of discourses regarding Kannadiga (one who speaks the language Kannada) and Karnataka. The influence of Hindutva which began in the late eighties and had been dominant by the time the film was released is also looked into.

I have made an attempt to look at the incidents in the novel and the film comparatively. With this in the background I try to list out the differences between the novel and the film and make an attempt to understand the changes by placing them in the context of Hindutva and Kannadatva.

The novel and the novelist

Triveni is one of the most popular writers in the Kannada Language. She has written twenty novels in Kannada and of them six have been made into films. She died at a young age of 35 (Born: 1-9-1928 and Died: 29-7-1963). Her earlier names were Bhagirathi and Anasuya; and Triveni is her pen name. She is known by her pen name (See appendix no-5 for her complete writings).

¹ The dates are mentioned in a book *Triveni* by C.N. Ramachandran. He has given 1950 as the date of publication in two places (p 24 and appendix 2). He has given the date as 1953 in p 24. In another book *Saalu Deepagalu* ed. G.S. Siddalingaiah the date is 1953. Since there is confusion in the dates I have used 1953 with a (?) mark.

² Kannadatva is an identity discourse based on language Kannada.

³ Hindutva is an identity discourse of the religion based right wing in India.

⁴ Gokak movement took place in the year 1983. The movement was for the implementation of the report submitted by a committee headed by V.K. Gokak. Gokak was an eminent educationist and litterateur. The report recommended that Kannada should be made first language in the schools with 150 marks. English, Urdu, Sanskrit and other languages could be taken up as second language for 100 marks. Another language could be chosen as the third language for 50 marks other than the languages chosen as first and second language. The government was late in implementing the report. So many educationists and literary stalwarts began the movement to pressurize the government to implement the report. I will talk about it later on in this chapter.

Triveni wrote majorly on issues relating to women and women's problems in her novels. Her writings were popular with the women of the era. The six films filmed on her writings are:

- 1) *Hoovu Hannu* (Fruits and Flowers)
- 2) *Sharapanjara* (The cage of arrows)
- 3) *Hridaya Geethe* (The song of the Heart)
- 4) *Belli Moda* (Silver cloud)
- 5) *Vasantha Gaana* (The song of the spring)
- 6) *Hannele Chiguridhaga* (When the dry leaf Sprouts).

The film

The film *Hoovu Hannu* was released in the year 1993. The film was directed by S.V. Rajendra Singh Babu. The film had in its cast a veteran actress Laxmi, playing the role of Rama Bai, the prostitute. The film did not prove to be as popular as the films *Bellimoda* and *Sharapanjara*, based on Triveni's novels. See appendix-6 for a detailed filmography.

Comparisons between the novel and film

The opening scenes

The novel begins with the widowed Rama Bai's ordeals. She has finished with the eleventh day rituals of her dead husband Vasu. She has to sell off her Taali⁵, to buy sweets for the poor children of the street. As she is busy distributing the sweets, her daughter Sheela, takes away the bag of sweets and demands from her mother whether she is going to spare anything for her and her father. Rama is pained. How can she explain to the little child her father is dead and would not come back to her? Rama gives the child standing outside her home two pieces of the sweet and closes the door. Sheela is anxious, and is afraid her mother would beat her up for snatching the sweet bag. But at the same time she is adamant she would safeguard the bag, and save some sweets for herself and her father. But Rama as she nears her daughter is overcome with grief and collapses crying. Sheela is puzzled; she had expected some beatings; but her mother was crying.

⁵ This is a small piece of gold ornament worn by a Hindu woman during her marriage. This is a symbol of her marital status. It is to be removed when the husband dies.

She goes to her mother and consoles her not to cry by handing over the bag to her. But Rama would not stop crying. Sheela after watching her mother's tears lessening goes off to sleep peacefully (P1-8).

The film starts off with the staging of T.P. Kailasam's⁶ play 'Soole' (Prostitute), in a college auditorium. In the play the mother to save her daughter from becoming a prostitute gives her poison. The daughter accepts it, drinks and dies. The drama is being watched by Rama Bai, the prostitute. Her daughter Sheela is donning the role of the prostitute's daughter. In the play when her daughter is being offered poison so that she escapes becoming a prostitute, Rama cries out saying she did not commit that mistake. She did not poison her daughter (Disc1, 01:19-06:06).

Rama's husband Vasu

In the novel there is a description of how Vasu her husband had to leave the village and come to Mysore. Vasu is brought up by his brother and sister in law as he loses his father at a young age. His sister in law is unhappy since Vasu married Rama ignoring her relative. She is always looking at ways to humiliate Rama.

One day she blames Rama had stolen her diamond earrings. Vasu's brother Subbaiah takes his wife's side and abuses Rama. Vasu cannot tolerate it as he loves Rama dearly. Subbaiah tells Vasu he would break his legs if he enters the house. Vasu tells he would survive by stealing but would not enter his house. Subbaiah tells him to steal or make his wife a prostitute and earn money. Vasu is angry at his brother and beats him. He drags the crying Rama and brings her to Mysore. Vasu tries endlessly for a job but is unsuccessful in his attempts.

Vasu exhausts all the money. Rama tells him to sell her earrings and bring some money. Vasu is not interested. The earrings are given by his mother and he thinks it brings good luck. Rama tells him they cannot remain hungry. Vasu takes it with a heavy heart. He goes to a goldsmith after searching for a job. The goldsmith examines the earrings and tells him the earrings were very expensive and he should not be selling them. Vasu tells

⁶ A well known writer and a dramatist in Kannada

the goldsmith human beings could survive without earrings but not without food. The goldsmith understands his position and offers him a job in his shop. Vasu takes an advance of 15/- rupees keeping the earrings as surety with the goldsmith and goes home. He lies to his wife he sold the earrings for that amount. He wants to give her a surprise. Vasu gets his salary at the end of the month and he surprises his wife by giving her the earrings. He then tells her of his job and the good luck of the earrings. Vasu dies suddenly of a mysterious disease (P 9-16).

The film does not have this incident; it is deleted in the film version. This particular incident where her brother in law scolds her husband Vasu to steal or to make his wife a prostitute could be seen as a precursor to the events to follow later on in the life of Rama.

Rama Bai turns into a mistress

In the novel Rama tries her best to live a life of dignity and honor by braving the odds of the society around her. But she fails miserably. She then has no go but to trade her body to eke out a living. She first becomes a mistress to a goldsmith who was once her husband's employer. She dreams of a good life for her daughter.

The goldsmith promises to provide her with the wealth and comforts and keep her as his mistress until his wife who had gone for delivery, returned. Rama tells him to choose a house which was alienated. She is his mistress for more than three months. The goldsmith does all her bidding. He even helps Rama to put her daughter in a school. He even helps her by suggesting about the orphanages and the convents she can send her daughter. It is only after he stops coming to her she has to find other customers to support herself.

The process of the protagonist Rama Bai turning into a mistress is a very important aspect in the novel. She tries her utmost to lead a life of 'dignity'. She is devastated at the comments passed upon her by the women in her chawl. She has done no wrong, but is constantly being wronged by the people surrounding her. It is her beauty that is the cause of all their scorn. She is hurt, but decides she will not cave in. She refuses to let in the men who are after her body. She tries to support herself and her daughter by doing all kinds of jobs. She works as a reeler in a silk factory, only to learn later that the man, who gave her the job, did not do it out of sympathy. He has grand designs on her. He asks her

to sleep with him or forego the job. She is frustrated at her youth and her good looks. She curses herself for being born a beauty. She tries her hand as a domestic help, only to find that the son of the couple, who has come back with a stint in the military, is after her. She spurns him and has to sacrifice the good job to escape from his clutches. She ends up in a hospital as a nurse. She is aghast when she finds that the patients, who are battling for their lives, too crave for her body. But she doesn't let that affect her as she feels if it could help them cure; it is for their own good. But the terrible things continue. The doctor's assistant tries to molest her and she has to bid goodbye for the job. There is an irony in the novel. (She is infected by skin disease later on in her life after she turns into a prostitute. She goes to see the doctor. She is surprised it is the same man who had tried to molest her. After the treatment she tries to hook him. He looks disinterested. When she is leaving the hospital, she hears the doctor telling his assistant to bring dettol to wash his hands as the dirty woman had polluted his hands by touching it. Here we see the same man and woman but in different circumstances behaving differently). So, after exhausting all the possibilities she finally goes to the goldsmith who was her husband's former employer, ready to sacrifice her body to feed her daughter (P 47-62).

The film shows the ordeals of Rama Bai, the prostitute's ordeals and the events that gradually lead her eventually to become a mistress in flash back. It is shown in the form of a song. Some clips of her attempting to lead an honorable life are shown in the flash back, when she is recounting her days, after watching her daughter perform on the stage. The incidents are all in black and white. Rama exhausts all the options before her. Her daughter goes hungry for two days. Rama with no option left then turns to the goldsmith for help. He offers to provide food but only after seeking an assurance that Rama Bai is ready to sleep with him.

The film does not go into the details of Rama Bai turning into a mistress and eventually in to a prostitute. The details are just what are shown in a song. The goldsmith tells her it would be difficult for her to lead a life alone. He tells her if she became his he would look after her like a queen. Rama drives him away with contempt. In the course of the song she is shown as begging, going hungry and doing all sorts of work to feed her daughter.

But every where she goes the men are after her flesh. She decides to chuck the jobs. Finally when her daughter is hungry for two days she takes her along and goes to the goldsmith. The elaborate details are deleted in the film (Disc1, 10:24-15:44).

Change in the colour of the sari

In the novel when Rama Bai goes to the goldsmith she is wearing a saffron colored sari. She has gone to him alone (P 61).

In the film Rama is wearing a white sari when she carries her hungry daughter to the goldsmith. White sari is a symbol of widowhood. We see the change in the color of her sari as she becomes the goldsmith's mistress. The audience is readily able to identify the character the moment they see her clad in white sari (Disc1, 14:34-15:50)

Rama Bai's daughter Sheela goes into a convent

Rama Bai is devastated when she learns that the students in Sheela's school know about her relationship with the goldsmith. She learns from the goldsmith about the orphanages and the convents. She decides to leave her daughter in the convent for good. She feels her daughter's future would be bleak if she stays with her. She takes her to a convent and requests the mother of the convent to take her child. The mother offers Rama to stay on in the convent. But Rama refuses fearing the people who knew about her past may ruin the life of her daughter. She feels it will be good if her daughter grows up in anonymity. Sheela grows up in the convent. She takes some time to forget her mother and she finally does that when she hears her mother is dead and would never return. The memory of her mother fades. Rama Bai does visit the school once to know the state of her child. She is happy she is in good company and is progressing. She gives up the anxiety and is relieved about her future (P 67-79, 88-93).

In the film Rama Bai's daughter Sheela asks why the students teased her as 'Shetty' (the goldsmith's caste). She even asks her what was meant by 'Soole'. Rama understands the children of the school have found out about her relation with the goldsmith. She doesn't want her daughter to suffer the stigma of being a prostitute's daughter. So Rama decides

to put Sheela in a convent. The mother of the convent expresses doubts that the other students would tease Sheela if they knew about her mother. Rama tells the mother she would stay away from her daughter and not allow even her shadow to fall on her. She elicits a promise from the mother that she would not divulge the details to any one including her daughter. She makes the mother to swear on the bible (Disc1, 16:00-17:42).

Rama Bai turns into a prostitute

In the novel the return of the goldsmith's wife ends the life of comfort for Rama. She has to find out new customers to help her survive. She turns from a mistress into a prostitute. She climbs up the ladder of the profession and in no time becomes a much sought after woman in the town. Wealth, fame and unlimited clients come to her. She can no longer look after herself and employs a boy to look after her daily needs. She has the choice to choose the customers and to turn away a few for want of time (P 84, 85, 93).

In the film we see her progress from a mistress into a prostitute in the same song that is narrating her ordeals. By the end of the song, she is sitting in front of a mirror, and the events are shown in the mirror. The man she has hired as help is collecting the money and letting in her clients (Disc1, 18:10- 18:50).

Rama Bai is reduced to penury

In the novel slowly age catches up with Rama. She can no longer satisfy the customers like she used to in her youth. She takes to drinking to soothe her nerves and to get some sleep which she is not able to as she has to constantly satisfy her customers. But all this is temporary. Her body cannot take the load and she has to cut down on the number of her customers. This leads to a lot of heartburn to her customers and they decide to go after greener pastures. The arrival of a young girl near her house seals her fate. Her denial and incapacity to satisfy and the youth of the new comer drives away the majority of her customers. She is in a quandary. She does not know what to do. She can neither satisfy her customers nor keep her flock intact nor can watch them going over to the new girl. She knows it would be difficult to lead a life of comfort if she loses them, but she cannot satisfy them as before and has to watch helplessly as they leave her.

She is broke and has been reduced to penury. She has blown away her money on liquor and for a life of comfort. She asks the boy to find out a house that is cheap and away from that place. She as her business has suffered cannot afford to pay a high rent. The boy finds her one such home and she shifts in the middle of the night after selling all the furniture in the house, so as to avoid paying the rent to the house she presently occupies. She takes the minimum of things to her new house. She asks the boy to leave her as she cannot support him any longer with her meager income. The boy leaves reluctantly (P 110-111).

In the film there is no mention of Rama reduced to penury. She is living a life of luxury until she kills the inspector and is jailed.

Chemistry vs. Kannada

In the novel meanwhile her daughter Sheela grows up in the convent. She forgets her mother over the passage of time as the mother of the convent tells her she is dead. She joins a college. She encounters Jayanth her lecturer in the college. The lecturer of Chemistry Jayanth is a shy man, afraid of speaking to girls. He has just graduated out of college and has joined as a lecturer. He tries to assert himself by being very strict. In one such incident love blossoms between Jayanth and Sheela. Jayanth sends Sheela to fetch the practical record, from her home, during the practical classes. He does not believe Sheela had written the record, but had forgotten to bring it to the class. So, to prove it, she goes to the hostel in the hot afternoon and returns with the book. Jayanth feels guilty, He feels he should not have suspected and put her into such an ordeal. Since she cannot enter the next class as it is late, Sheela goes to the library and Jayanth on the pretext that he too has some work accompanies her. The whole class comes to know of it and they are teased. It further strengthens the love between the two. One day Jayanth goes to the convent to meet his aunt Clara and is happy to find Sheela staying in the same convent. He keeps on coming to the convent week after week on the pretext of seeing his aunt, when he is actually seeking Sheela. After some days he asks his aunt, if she could take him to the mother of the convent, as he wanted to talk to her. He expresses his desire of

marrying Sheela to the mother. The mother is happy and tells him to find out if Sheela was ready. If Sheela agreed then she had no problem (P 120-138).

In the film Sheela is at present a student in the college. A new lecturer of Kannada comes to their college. He is very strict and is a staunch supporter of the Kannada language. The students with Sheela in the forefront throw up a lot of tantrums to dissuade him from using Kannada. They fail time and again. The class goes on a picnic and there the students play a prank on him. He too tries one and is able to fool them. The pranks turn serious to put Jayanth's life in danger. Sheela is overcome with guilt. Soon proximity develops between Jayanth and Sheela. They begin to love each other which leads to their marriage (Disc 1 20:29-51:16).

Rama Bai is angry with the mother

In the novel Jayanth takes Sheela to the park and tells her of his wish. She says she would want to talk to the mother first. He tells her he has taken her consent and it was Sheela's consent that now mattered. She answers in the positive. They then meet regularly in the park on Sundays. One day he is waiting for Sheela in the park. Rama Bai has grown old and she has come to know she has lost the choice of picking her customers. She has to go out and seek customers. She enters the same park and is busy trying to hook customers. She tries to hook Jayanth, he withdraws from her disgusted. At the same time, Sheela comes and he goes to her. He explains to her that the old woman was trying to hook him. Rama Bai is shocked. She feels her daughter has trod the dreaded path. She rushes to the convent. The mother cannot recognize her as she is beyond recognition. It takes her some time after Rama Bai's introduction. She is astonished as to what the vagaries of the flesh trade can do to the health of a woman. She convinces Rama she did not betray her confidence and the man she had seen with her daughter Sheela was her fiancé. Rama Bai walks out of the convent contented (P 123-146).

In the film Rama goes to a theater to hook a customer. She fails in her attempt. She sees her daughter in the theater and she goes and sits in a seat behind her. Jayanth comes and sits besides Sheela. Jayanth puts his hands around Sheela's shoulders. Rama mistakes

Jayanth to be a stranger taking undue advantage of his innocent daughter. She cries a hue and is driven out of the theater. On seeing her daughter and Jayanth together as if nothing had happened she feels her daughter had gone her way. She is angry with the mother of the convent thinking she had cheated her. She goes to the convent and finds out that the boy was her daughter's fiancé (Disc, 1 20:28- 1:00:54).

Rama Bai kills the inspector

In the film the inspector, who is her customer, sets sight on her daughter. He thinks Rama is training the young girl to be a prostitute and he wants to be her first customer. Rama tries to explain to him the girl is not a prostitute, but her own daughter. The inspector refuses to believe her and succeeds in bringing the girl to the house of Rama. Rama pleads with the inspector to save her daughter. But her pleas fall on deaf ears. Rama with no other option decides to kill the inspector. It is interesting to note after the killing she is sitting in the posture of Goddess Durga, and the inspector is lying near her feet dead, when the constable enters her room (Disc1, 01:06:23-01:16:55).

She gets a six-year sentence. It is during her stay in Jail her daughter is married. The mother of the convent conveys the news of her daughter's marriage and returns her the money that was saved after meeting the marriage expenditure. Rama asks the mother to give the money to Balu, the boy who was her domestic help and asks him to eke out a living out of the same. He accepts it gratefully. He sets up a sugar cane juice shop (Disc2, 00.30-01.22).

There is no mention of killing any one in the novel. Rama is alone and in penury after she leaves her palatial mansion unable to pay the rent. She has done away with the boy knowing she cannot support him.

The couple goes on a honeymoon

In the film we see the couple go on a honeymoon. Jayanth and Sheela meet an old couple who have many children. The old man tells him they have come on a honey moon. Jayanth is perplexed. The old man tells him that there is no age for romance. The old man

and his family sing a song and enjoy. Jayanth and Sheela return taking leave of the old man and his children (Disc2, 01:23-11:42).

In the novel there is no mention of honey moon. There is no mention of the couple after they are married. They are mentioned only in the end of the novel when they come as neighbours to Rama with their daughter, Shashi.

Rama Bai released and goes to Balu

In the film Rama is released from Jail and she comes and lives with Balu in his house. On the way home, Balu asks her if she has any news of her daughter. Rama tells him that mother Philomena, was not there in the convent and hence she knew nothing of her daughter's whereabouts. Balu tells her god would help her out. Rama is a reformed lady now. She is no longer the prostitute; she wants to lead an honourable life (Disc2, 12:10-13:28).

We can see the circumstances that force her to leave her palatial house are different in the novel and the film.

Rama saves a young lady

In the film one day a young woman, with paint sprinkled on her comes and asks Rama water to drink, telling her she is very hungry. When Rama goes in, we can see another woman bargaining with a painter who is painting a house in front of hers. Rama gives the hungry young woman water and some food. The young woman begins to eat and tells her that the painter brought her from her village and she is being sold to a woman. Rama goes to the painter and pays him and saves the young woman. The bargaining woman goes away cursing Rama, that women like her were ruining her trade. Rama takes the young woman, whose name is Durgi, inside her home and offers her sari, and tells her to bathe and change. Balu comes in and seeing Durgi comments if she is bathed and clothed properly she could be in great demand. Rama tells Balu he should never ever think on such lines. He agrees and Durgi continues to stay with them. The lady begins to sell flowers to earn her livelihood (Disc2, 13:40-15:25).

This incident is also an addition in the film. Once Rama leaves her home to live in a dilapidated house she does not support anyone as she does not earn enough to meet her own needs.

Rama Bai has new neighbours

In the novel a couple arrives at the big house in front of her house. Rama is surprised to find her daughter, Sheela and her husband. They get out of the car and are followed by their daughter, who is around five years. Rama is filled with happiness; at last she can spend some days with her daughter and granddaughter although from a distance (P 152).

In the film Rama notices a man hanging a nameplate in front of a big house opposite her home. She asks the man who was coming to live in the house. He tells her a lecturer and his wife along with their daughter is coming. He introduces himself as Simon, the cook of the family. Rama is cleaning the rice, when sunlight from the mirror falls on her face. She tries to evade and finds out it is a small child who is doing the mischief. As she is busy evading, she sees the mother of the child coming out and telling the child to stop the prank. Rama is pleasantly surprised to note that the mother is her own daughter Sheela. She sees the child tutored a Kannada song by her father about a puppy dog. In the morning she lets a small puppy into the compound when the child is coming out of her home to go to school. She then enters the house on the pretext of taking the puppy back. The child who is playing with the puppy is not happy. She then lets her play and wants to know her name. The child asks Rama if she had seen 'Bellimoda' 'Sharapanjara' directed by the noted director Puttanna Kanagal and tells her that her name is that of the novelist who penned the great novels, Triveni. She tells Rama her father was a Kannada lecturer and was a great admirer of the novelist Triveni (Disc2, 15:46-22:30). Here the film is trying to bring into life the novelist Triveni and let the audience know who or how famous she is. The novelist eventually is also the one who has penned the novel on which the film is based. This is the film's way of paying tribute to the author who has been the source of inspiration for it and to many other films.

Rama Bai acquaints her grand daughter

In the novel Rama goes to the child's house. She sees the child playing. She drops some flowers in her compound and goes to pick them up. She tells the child she had come to pickup the flowers that had fallen down when she was plucking them. She manages acquaint the child, Shashi, who is curious to know about Rama. The child too develops a liking for her. Shashi begins to spend more time in her home (P 155-157).

In the film the child develops a liking for the soft-spoken Rama and becomes very friendly with her. The child takes the puppy with her to her school. The teachers find it out and they complain to the headmistress who in turn asks her to bring her parents. The headmistress turns out to be the mother Philomena. She tells Shashi and Jayanth she had to summon them to ensure discipline even though they were her wards. The mother tells Shashi to return the pup to the owner and ask for their forgiveness. Accordingly the child goes to Rama's house. On learning that the child is hungry, Rama gives her food. The child likes the delicious food. Rama promises to give the child delicious food if she came to her house daily, and she agrees. Rama begins to go to her school in the afternoons during lunch breaks and begins to feed her with delicious foods prepared by her. One day a doctor by name Murugappa notices Rama, when she is seeing off Balu and Durgi in an auto. He is surprised to see her and he feels she has started her business in the residence colony so as to not arouse suspicion. He suspects that Durgi must be a prostitute (Disc2, 22:38-28:20).

Christmas vs. Rama Navami

In the novel Christmas arrives; Jayanth and Sheela are busy decorating the house. They begin distributing greeting cards, and are astonished their daughter wants a card for herself. They are surprised there is someone in the dilapidated house. They accede to her request and Shashi gives a card to Rama. She tells her about the festival and how her parents are going to celebrate it. Rama is happy. On the day of Christmas she is busy trying to find customers, when suddenly the child spots her and tries to go towards her. Rama quickly vanishes from the scene. The next day when she is sitting alone in hunger the child brings her some cake to eat (P 166-170).

In the film a puja is going on in the child's locality. The child is playing with the other children and is hurt after a fall. Rama takes the child into her house and applies medicine to the wounds. She then tells her that if she meditates on the name of god her pain would reduce. On the child's question if taking the name of god would reduce the pain she tells yes and begins telling them the story of Rama and Krishna, in song form. Here there is one major difference and a very interesting one from that in the novel. In the novel the couple is celebrating Christmas, but here they are performing Rama Navami puja. As the children and Rama Bai are busy chanting the name of the Lord and his glory Murugappa comes and sits in the house. After the completion Rama Bai notices Murugappa. He is sitting next to Durgi. He tells the children to go back and have paanaka⁷ and prasada⁸. After the children leave he asks Rama Bai if Durgi is initiated formally into prostitution. Rama Bai tells him that she had given up her past life. He tells her that he is ready to pay a hefty sum to sleep with Durgi. Rama Bai chases him out (Disc2, 28:22-35:55).

This particular incident is different in the novel and the film. I have discussed about it later on in this chapter.

Rama Bai is pronounced a prostitute

In the novel Sheela finds out from Simon that the woman who was residing in the dilapidated home was a prostitute. She tries to persuade her daughter to keep away from her saying that she is wicked. But the child would have none of it (p 172).

In the film Dr. Murgappa feels humiliated and sets out to seek revenge. He gathers a meeting in Jayanth's house and tells the gathering that Rama, living in the outhouse was a whore. Jayanth asks if there was any proof for the accusation. The fellow in turn tells that no whore would hang up a board in front of her house announcing herself as one. He even tells them that she had gone to Jail after killing an inspector, when in that trade. Jayanth tells the gathering even if she were one she could have reformed after coming out of Jail. The gathering is not amused. Each one begins to concoct a story to convince that she is a whore and still active. The gathered members decide that their children should

⁷ A juice made of Jaggery, lemon and fruits.

⁸ A divine offering.

not be allowed to go to her house. The child Triyeni, when she hears of the accusation is shattered. She rushes to Rama's house asks her what was a whore. Rama is crestfallen; she remembers an event that had happened a few years ago, when her daughter Sheela had asked her the same question. The child tells her that a meeting was taking place in her house and there were accusations that she was a whore. She tells her the members had decided not to send their children to her, as she was bad. She asks her if she was bad to which Rama replies in the negative. Then the child goes on scolding everyone including her mother who had called Rama bad. Rama tries to argue that one should never scold their mother. The child refuses and begins to call her mother bad. At that moment Sheela enters and on hearing her daughter calling her bad is angry. She drags the child away, Rama turns her head away. She is afraid she might recognize her as the one she had seen in the film theatre a few years back (Disc1, 36:06-39:55).

Triveni takes revenge on the elders

In the film Triveni gathers her friends and they begin to take revenge on the people of the locality for labeling their favorite grandma as bad. They then rush to her home to tell her of their revenge. The people gather outside and pelt stone on her house. She rushes out and asks them to stop as the pelting might hurt the children inside. The people ask her to let go of the children so that they can pelt the stones. At that juncture Simon, the cook of Jayanth, steps in. he tells the crowd as to what proof they had that she was bad. If indeed she was bad, then only those from among the crowd could pelt stones who had committed no wrong or sin. The stones drop from the crowd's hands. At that moment Sheela comes and slaps Simon for supporting the whore by preaching to the crowd and suspects that he must have been having an affair. Simon is aghast and tells her that she must support a woman being a woman herself; instead her accusing him of wrongdoing is wrong. She drags her child away and so too the crowd (Disc2, 41:00—45:21). Here again we notice that the Simon in the novel is her client, while here in the film he is her savior. So, the film is trying to strike a balance for the deviation, from the novels Christmas celebration into the films puja.

This incident is not there in the novel. In the novel there is no public participation anywhere through out.

Rama has AIDS

In the film in the course of time when she has finished feeding the child during the lunch interval she comes in face with Philomena. The mother comes to her house and tells her she would tell Sheela the truth. Rama tells her that it would serve no purpose and that her daughter would despise her even more. She reminds her of the oath taken on the bible that she would not disclose the truth to anyone. As the mother leaves the doctor comes to her house drunk and tries to persuade Rama to send the lady with him. Rama picks up a sickle and warns him that it would not matter her much if she landed up in Jail for murdering him as she had already served a similar sentence for murder. The doctor goes back afraid that she might kill him. But he doesn't remain silent. He tells his wife that Rama is suffering from AIDS. The disease had no cure and it could spread to others who ever came into contact or lived around her. The word spreads around like wildfire. The director shows a telephone wire and then a telephone pole. This is to show symbolically that the word is spreading thick and fast and to all the regions. There is a microphone which blurts out loudly AIDS. This incident is also not there in the novel and is an addition in the film (Disc2, 47:00-52:19).

Rama Bai dragged out to be burnt

The next moment we see a large crowd barging into Rama's house and throwing away the things. They lock Balu and the lady inside the home and drag Rama out of the house and then take her in a cart. She is tossed up into the cart like they throw some waste. Philomena watches this helplessly. The doctor also is watching it, Rama looks up to him, and prays to him, but he is unmoved and is laughing at her plight. She spits at him, the crowd meanwhile tie her up to a pole. They then stack grass, wood and other things to burn her up. They cry out and dance to a song that is performed during the Holi festival, when at the end they burn the effigy of Kama, the god of Love (cupid god). Sheela comes to watch the 'spectacle' locking her wailing child Triveni in the house. Meanwhile Simon, Balu and the lady go and complain to the police. But he does not care and tells them that he would send someone later. Everything is ready and the crowd is ready to set fire. Philomena is watching even this from amongst the crowd, but is helpless. When the

crowd is about to set fire comes Jayanth from nowhere with an inspector on his bike. The inspector fires two rounds of bullets in the air and warns the crowd to step back. The crowd tells the inspector that the woman is suffering from AIDS and they had to take precaution and were hence setting her on fire to nip the disease in the bud so that it did not spread to the others. Jayanth tells the crowd that if she had AIDS, it was the responsibility of the hospital and the police to take cognizance of and that the crowd had nothing to do with it. The crowd heckles Jayanth for supporting the woman and suspect that he might be having an affair with the woman. He is unfazed. Meanwhile the inspector warns the crowd and asks Jayanth to set the woman free. Jayanth sets her free and tells her to go away to a far away place so as to escape the wrath of stupid people. Rama folds her hand in gratitude turning her head away (Disc2, 15:20-58:43). This incident is not there in the novel. I have discussed about this in the later paragraphs of this chapter.

Sheela plans to eliminate Rama Bai

In the evening the couple quarrels. Sheela is upset her husband supported the prostitute and had to face the wrath of the people. She suspects he must have had an affair with the woman as the crowd suggested. Jayanth is angry and he slaps her and goes into the room, where his daughter, Triveni is locked and consoles the child. Sheela is sobbing and curses the woman who has brought misery in her life by weaning away her child and her husband. She curses her that the world would be better off if she died. Rama seems to decide to leave the place. She calls Balu and the lady, Durgi to her. She tells Balu to tie a string with a turmeric piece on Durgi's neck, necessitating a marriage between the two. She tells them to go to a temple and perform puja. Rama decides she should hand over the bangles and the earrings her husband had given her to be given to her daughter to Sheela and leave. Sheela meanwhile decides the woman, who has been the reason for the misfortune that has befallen her family, has no right to live. When Rama enters the house she sees Sheela, putting poison into the porridge. She remembers the ordeals she had to undergo and the sacrifices she had to make to bring up her child. But it is all in vain. The very child for whom she suffered is out to snuff her life. This again is shown through a song. She immediately trudges back into her house. Sheela calls her daughter Triveni and

tells her to give the porridge to the grandmother. The child is amused and happy. She thanks her mother and goes to the house of Rama to hand her over the porridge. At the same time the mother Philomena enters Sheela's house with the intention of telling her the truth about her mother. An uneasy silence exists between the two. Sheela is anxious about what happened to her idea and mother Philomena, undecided about how spill the beans (Disc2, 59:36-01:06:40). This incident is an addition in the film.

Rama Bai and Triveni missing

In the novel Sheela tries to coax the child to desist her from going to Rama, but is unsuccessful. Then she beats her up. Rama is devastated on seeing that the child is being beaten up because of her. The father too tries his best, but he too cannot control and even he spansks her one-day. Finally the couple decides to change the house. It is then that Rama decides to leave the place. She has no luggage, while the couple has to take a lot of luggage. So one day she disappears. (P 172-182)

In the film there is some drama back in Rama's house. The child tells her she has brought her the porridge. Rama asks her to give it to her. The child refuses saying she too has a share in it. Rama tries to take it. Then there is silence and then the sound of the vessel dropping. The mother is trying to tell something, but Sheela runs to find out what has happened to her plan. She sees the empty vessel on the floor but is shocked not to find Rama and her daughter Triveni. She cries out for her husband. The neighbors all accuse Rama of stealing the child. Jayanth, Sheela and the police search all night for the child. In the morning Jayanth goes to the railway station. He finds his daughter clad in a new frock, sweets and a basket of flowers and fruits. Philomena is also there. She says that Rama brought the child and put her in her custody. The child says that the granny left in a train for some faraway place promising to come soon. She shows the frock and gives the basket to her mother. Sheela is about to fling it away; Philomena forbids her saying that it is a good omen. The child walks back with her parents, when she hears a train coming. She cries out that her granny is coming. Then we can see her calling put for her granny, looking towards the empty tracks. The film ends with a caption 'Triveni is waiting for her granny, who has journeyed to the land of Gods. (Disc2, 01:06:41- 01:13:49)

Differences between the novel and the film

We see in the novel there is a preparation for Rama to wind her way into becoming a prostitute. In the film however, she is already one in the beginning scenes and all her ordeals are shown through the flashback. The film prepares the audience about the theme by staging the play. The audience of the film is clear that the protagonist is a prostitute. The underlying difference between the novel and the film is the novel lays emphasis on the events that led to Rama Bai, the protagonist into becoming a prostitute. The film does not seem it necessary. It is a fact she is a prostitute and it becomes the central focal point. The cause and not the reasons is the prime focal point of the film.

Rama Bai towards the fag end of her career moves into a dilapidated house with the walls unpainted. She is not able to afford the rent and also is not able to pay for the boy. (P 111) So she tells the boy to go his way and work somewhere. During her stay she learns that a couple along with their daughter would occupy the house next to hers. She sees some men painting the house and succeeds in hooking a painter. She manages two more days by hooking a domestic help by the name Simon.

In the film Simon is not her client but the domestic help of the couple. She does not try to hook any customers as she is reformed and is not in her profession.

The character Jayanth in the novel is a lecturer in Chemistry. In the film he is a lecturer in Kannada. The film uses the character to address the anxieties of the Kannadiga.

In the novel the couple is celebrating Christmas. It is there way of repaying their debt to the convent where Sheela grew up.

In the film the celebration is Rama Navami. The film through the festival tries to veer its audience towards the Hindu culture and customs. The film uses a song to show the importance of Lord Rama and Krishna in Indian culture.

The crowd that gathers and drags Rama to burn is reminiscent of the Holi festival. This episode is not found in the novel. In fact there is no crowd participation in the novel. The

crowd follows all the procedure of Holi festival. It is not certain if the occasion is of the Holi festival or the crowd just takes Rama in a Holi like procession and tries to burn her.

The songs:

There is a song glorifying the mother. Many events unfold during the rendering of the song. She is seen as the woman who is being sought after while working in the silk factory. She takes her daughter to the doctor and there is an attempt to molest her. She begs for food to feed herself and her daughter. The film has successfully shown the pains and the struggles undergone by the protagonist through the rendering of the song. The five-minute song completely shows her struggles and her failure to lead a life of dignity and to feed her child. This song is split into two halves. In the beginning it is her struggle to support her child. In the latter part towards the end of the film the same song shows the daughter trying to snuff out the life of the same mother who had sacrificed her life to save the life of her daughter.

The song sung by an old man during the couples honeymoon trip to Madikeri, is one that talks about romance. It shows romance is possible even during the “latter part of ones married life and not only during the initial stages.”

The song about the use of Kannada is to show the beauty and the importance of using ones language in day-to-day life. This song is discussed later in the chapter when I am seeing the influence of Kannadatva in the film.

In the song sung by the protagonist Rama, the mythological heroes Rama and Krishna are glorified. This song is discussed later in the chapter when I am seeing the influence of Hindutva in the film.

Analysis:

In the film time is a very important factor. Many of the things deleted are told by the clever use of the songs. For e.g. the ordeals of the protagonist is told refreshingly without her having to say anything, by the rendering of a song. The audience is able to understand

her plight by simply following the song. This has allowed the director to have the time to tell about the other things without having to deviate from the main theme of the film, the problems of a prostitute. The film has cleverly used the character of Jayanth to tell about the problems of Kannada. It has modified the character from a Chemistry lecturer into a Kannada lecturer. It has managed to use the time to tell something more than the novel. The film and the novel throw light on the problems faced by single woman and a widow. The society is unforgiving and the men are constantly on the wait to pounce upon her. The protagonist's disgust with her looks and youth are a point to prove this. The novel and the film are reinforcing the truth about the plight of the woman. More so the single woman, even though she has a child and wants to live a life of dignity, cannot live one. Her ordeals are the ordeals of the women in our society. The silver lining is the protagonist deciding to stay away from her daughter, the one who she loved and made the sacrifices. Her sacrifices bear fruit in that she is successful in making a home for her daughter, even though she has wrecked her own life. She has not allowed the shame of her being a prostitute fall on her daughter.

There is an incident in the novel where Rama after she begins to reside in the small room goes hunting for customers. During one such visit she finds a man who takes her to a night show. He has just two rupees to offer. He enters the film hall ten minutes late to escape the gaze of the people in the theatre. He disappears during the interval, not wanting to be seen along with her and also before the film ends. This is an incident which shows the hypocrisy of men in our society.

The influence of Kannadatva in the film

The period between the time of the novel and the film is around four decades. The novel was written in the year 1953 and the film was released in the year 1994. The gap in time between the novel and the film is approximately 41 years. The four decades between the time the novel was written and the film was made has seen many changes in the country and in the state. I would like to see two very important events that shaped the future of this country and the State of Karnataka. The Indian States were reorganized linguistically by the Reorganization Act in the year 1956. This gave birth to the State of Mysore, which

was renamed as Karnataka in the year 1973. The reorganization of the States on the basis of language brought out new anxieties and problems along with them. The States which hitherto did not have to address the question of language in their discourses earlier had to include language. Language became an important medium to address their constituencies. The question of Kannada versus others became dominant and this was visible in almost all walks of life. The job markets, the films and all other important things related to day to day life could not escape the Kannada versus other discourse. The working of the Government too became an important tool for the Kannada activists who felt that using English as the official language in Governance kept out the common Kannadiga from participation as he could not follow it. English was not a native language but a foreign language which only the elite in the State could speak, write and understand.

The Gokak movement and its influence on the film

This was a movement launched by the leading literary luminaries of the time. The report was submitted by a noted *littérateur* and a Jnanpeet awardee Dr. V.K. Gokak. The Government did not implement the report. In 1982 the Kannada organizations formed 'Akhila Karnataka Kendra Samithi' in the campus of the 'Vidhyavardhaka Sangha' in Dharwad and began a movement for the implementation of the report. The movement gathered steam and went on to become a great success with the entry of Kannada superstar Dr. Rajkumar. The leading Kannada film personalities of that time, including the director of this film, also participated in the movement. Kannada film and the language were not separable. They existed in unison. The major success of the Kannada films owed it to the Kannada audience. Tamil, Telugu and Hindi films had taken over and were running successfully thereby marginalizing the Kannada films in Karnataka. It became necessary to compete with these films, Kannada films had to keep their constituency, that of the Kannada people intact. This movement brought the superstars of the silver screen closer to the people. The movement was successful in addressing two problems simultaneously. The problems of the Kannada language and of the Kannada films. The novel was written in the year 1953(?) well before the year 1983.

This aspect becomes important as we see the novel's character Jayanth, who is a lecturer in Chemistry, becomes a lecturer in Kannada in the film. There is a scene in the film

where he is seen as pro active, championing the cause of Kannada. He is a 'Bhashabhimani'. There is anxiety that the language is being on the verge of becoming extinct, because of the indifference of the Kannadiga. The Kannadiga is not aware of the beauty, history and the ancientness of his language and he is simply aping the west and has fallen for everything western. This includes dressing up and speaking only in English. English is seen as the main destroyer of the Kannada language. Jayanth is very strict with his students, he wants everyone to be attentive in the class and give importance to learning the language. There is some drama in the film when there is just only one student in his class. He tells him that, whoever bunks the class would have to forego seven days of attendance. He warns the student to get by heart a poem in old Kannada poem of the celebrated poet Ranna, or he would also have to forego the attendance for a week. The warning spreads like wildfire. The students make an effort to get the song by heart. They all try to learn the poem in the city bus loudly. The conductor stops them. On learning that they are trying to learn the poem he tells them to do that in the college. They tell him they don't have the time for it. Upon that he lectures them that they have the time to go for the films, drink beer in the pubs and go about in M.G. Road eating the ice-cream, but have not time to learn Kannada and he renders the poem. Jayanth is very much adept at using the language in all its purity. He doesn't use any English words during the conversations or during the lectures. There is a song in the film wherein he asks his students to learn from the English, who in spite of being a minority, succeeded in making their language universal. He says that everyone should be equally passionate and love the language so that it does not suffer. In Bangalore, there were many protests by the film personalities over the non-availability of theatres to screen Kannada films. So, all this could have weighed in the mind of the director when he makes his character champion for the cause of Kannada and Kannadiga.

There is a song on Kannada in the film and I have given a translated version of the same below

Song on Kannada

Disc 1, 28.57-33.05

Oi Kannada pandithare

O Kannada Scholar

En Kannada koosugale

What Kannada children?

Trainu, planu, phonu, fanu bekantheeralla.

You want train, plane, phone and fan

Sweeti beauty englishannu bedantheeralla

But you say no to sweet and beautiful English

Oi Kannada bombegale,

O Kannada dolls

En Kannada shilpigale?

What Kannada sculptor?

Thaayi, mannu, gaali neeru bekantheeralla,

You tell you want mother, land, air and water

Thaayi bhaashe maathra yaako bedantheeralla

You seem to say no to only to the mother language

Ammana hambala arithavaru aadharu lokapriya

The people who understood the wants of the mother became world famous

Good morning sir, Shubhodaya thaayi,

Good morning sir, Good morning madam

I want a clarification sir,

I want a clarification sir,

Gotthidhre helthini keli

Will tell if I know ask,

Market nindha maarukatte bantha, maarukatte indha market bantha?

Did market originate from maarukatte or maarukatte originate from market?

Kannu moogu holuvudhu antha paranaari nammdhaagutha?

Can others wives become ours just because their eyes and nose resemble ours?

Science mathsu modhalilitha, illa yella allindhle bantha?

Was science and math's here or everything come from outside?

Brahmagupthanu ganithalokake sonneyannitha yembodh gottha?

Do you know that Brahmagupta gave zero to the world of mathematics?

Indiagyaako English hesaru?

Why does India have an English name?

Gulamagiriya guruthige thaayi

It is the mark of slavery

Bhaarathakyaako noorentu bhashe?

Why does Bharath have hundreds of languages?

Swathantra bhasheya saakshig thaayi

It is to prove that the languages are independent

Kannadadha janaru meleralilla

The Kannada people did not prosper

Nimmantha kapigalu kaleleethiralla

Monkeys like you are pulling the legs

Oi Kannada vaadhigale

O favourite of Kannada

En Kannada vairigale?

What Kannada enemies?

Sootu bootu bangle goggle haakontheeralla

You wear suit. Boots, bangles and goggles

Neetu bootu Englishanna bedantheeralla

But say you don't want neat and beautiful English

Sir, gurugale

Sir, Master

Sir Maasthre

Sir, O master

Jeansu pantu ishta biduvudhanthu kashta, hege baalbeku, yen maadbeku?

I like jeans pants and have problem to leave it, how can I live and what shall I do?

Vaaradhalli naalku dhina kolave angi haaku, mooru dina reshme seere udu saaku

You wear t shirts for four days a week and for the rest three days wear a silk saree it is enough.

Kannadavu ishta kaliyodhu kashta, English easy, yellargu choosy

I like Kannada but it is tough to learn, English is easy and everyone can choose it

Kashtavanthu spashta, summanidhre nashta, sarala maadu bhasheya meresu namma

Keerthiya

It is clear it is difficult, but it is a loss if you keep quiet, make the language easy. Spread our glory

English bhaashe doddhathayithyake?

Why did English become so big?

Thaayi bhaashe avru preethi maadidhakke

Because they loved their mother tongue

Kannadadha bhaashe chikkadhaaytheke?

Why did Kannada become small?

Kodadhene bari thegedhu kondidhrindha

Because we chose only to borrow and not give enough

Kodadhikke nammal enidhe illi?

What is there to give in us?

Swabhimana thumbi kodu ninna preethiyalli

Fill and give pride with love

Oi Kannada thuthooriye,

O Kannada bugle

En Kannada kasthuriye?

What Kannada kasthuri?

Makkala kaile mummy daddy baresodhyaakappa?

Why do we ask our children to write mummy and daddy?

Gagana mutto English giriya jariyodh yaakappa?

Why do we criticize the English peak which has reached out to the sky?

Kannada kalisi English kalithare ammana harakege jaya

If we teach Kannada and learn English, it will be the victory of our mothers wish

Oi Kannada kasthuriye

O Kannada kasthuri

En Kannada thuthooriye?

What Kannada bugle?

Loka doddadhu Kannada chikkadhu nanage gothamma

I know that the world is large and Kannada is small
Hesareloke kaiyige ondhu baavuta bekamma
 You need one flag in your hand to tell its name
Baarisu baarisu hridaya shiva
 Beat beat with your heart
Kannada dindimava
 The drums of Kannada.
 (Translation mine)

The influence of Hindutva

The first instance where we see the Hindutva enter into the film is when Rama is shown as Goddess Durga. Rama has just killed the inspector who is pestering her to bring her daughter. The inspector through the help of a woman constable is able to bring Rama's daughter to her home on Rama's constant denial to do the same. The woman constable brings Rama's daughter and leaves. Rama is shocked that the inspector has managed to locate and bring his daughter. She begs the inspector to save his daughter. The inspector is amused, he tells her that all the while he was telling him that Sheela was like a daughter and all of a sudden she is claiming her as her own daughter. The inspector refuses to listen to her. He is hell bent on sleeping with Sheela. Rama after all her begging and pleadings go in vain decides to hack the inspector to death. She kills the man and when another constable comes to find the inspector, he finds Rama sitting on a chair. She appears to the constable as Goddess Durga. Durga is the goddess who killed the demon Mahishasura, who was tormenting earth and its good inhabitants. She is given all the weapons of the different gods. The Goddess had to take form as the demon had been granted a boon that he could not be killed by any men, including the gods. Here Rama by being equated to the Goddess Durga means that the mother can become a saviour of her daughter when in need. She can take care of and can be lethal when it comes to save the dignity and honour of her daughter. Rama had been living a life of solitude just to allow her daughter to live a life of dignity and marry her off to good man. She could not allow all her sacrifices come to naught by allowing the rape of her daughter. The goddess came to earth to save and purify it and its god fearing inhabitants from being killed by the demon, who is anti god and troubling and killing the god fearing people. Rama turns into

the goddess to save her daughter from the inspector, who is a demon trying to make her daughter impure, by sleeping with/ rape her.

Rama finds out some one is coming to the house opposite hers. She goes and finds out a lecturer and his family is coming. She offers to put Rangoli in front of the house. This could also be taken as an incident of Hindutva. Putting Rangoli in front of the homes is one of the major rituals followed in the Hindu tradition. It is a way of welcoming the gods.

The next instance where we see the infusion of the Hindutva into the film is when there is Sri Rama Navami. Rama's grand daughter Triveni falls down while playing and is hurt. Rama picks up Triveni and carries her home. Rama tells the child to chant the names of Lord Rama and Krishna. She tells the child by chanting the names of Lord Rama and Krishna her pains would disappear. The use of the names of Lord Rama and Krishna is very important. Ayodhya, the birth place of Lord Rama and Mathura, of Krishna were very much in the scanner of the Hindu organizations, mainly the Vishwa Hindu Parishat. The Babri Masjid in Ayodhya and a mosque adjacent to the temple in Mathura were seen as symbols of Muslim aggression/invasion by the Hindu organizations. They felt that it was important to free these two Hindu cultural/religious symbols from the clutches of the Muslims. The Rath Yatra of the then B.J.P leader L.K.Advani takes the discourse of Hindutva to permeate into the public sphere. The Hindutva wave was in the rise in the year 1994, when the film was released. So, the film might have been influenced by the Hindutva wave.

Song on Lord Rama and Krishna

Disc2, 29.33- 34.56

Jai Jai Rama Jai Jai

Jai Jai Krishna Jai Jai (repeat)

Glory be to Rama

Glory be to Krishna (repeat)

Ramana paada pujeya maado punyadha bhumi nammadamma

Ours is the holy land which worships the feet of Lord Rama

Krishnana leele gaayana maado Bhaaratha Bhumi nammadamma

Ours is the land of Bharath which sings the glory of Krishna

Ayodhyeyalli janisidanamma dushtara shikshaka Sri Rama

The punisher of the bad Sri Rama was born in Ayodhya

Dwaarakeyalli belagidhanamma shishtara rakshaka Ghanashyama.
 The saviour of the good, Sri Krishna shined in Dwaraka
Guruvina Aagne paalisabeku Embudha thoridha Sri Rama.
 Rama showed that one should obey the orders of the Guru(Master)
Thandeya Maathu paalisabeku Embudha Thilidha Sri Rama
 Rama showed that one should learn to respect his father's words
Snehithara sethuvayalli raakshasara Edhurusidha .
 He engaged the demons with the bridge of his friends
Ravanana kantaka harisi seetheyanu rakshisidha
 He saved seethe after destroying the problem of Ravana
Ramana Bana Guriyanu bidadhu embudha thoridha Mahaneeya
 Rama was great and he showed that his arrows would never fail
Ramana raajya nyaayava bidadhu ennutha aalidha maharaya
 He was a great ruler who showed that there would be no injustice in his kingdom

Thuntara thunta govina nenta benneya kaddanu Sri Krishna
 The mischievous among the mischievous, the relation of the cow, Sri Krishna stole butter
Mannanu thindha baayali andhu jagavane thoridha Sri Krishna
 Sri Krishna showed the three worlds in the mouth in which he had eaten mud
Maayadha poothaniyanu aadutha saayisidha
 He killed the magician poothani while playing
Yamunage vishavanu suridha kaalingana mardhisidha
 He danced and vanquished on Kaalinga who spit venom in the river Yamuna
Yaadava kuladha janmadha vairi kamsana raakshasa thale muridha
 He broke the demonic head of Kamsa, the enemy of the Yadava clan
Pandava baladha saarathiyaagi Kaurava kraurya ke there yeledha
 He put an end to the violence of the Kauravas by being the charioteer of the Pandavas.
 (Translation mine)

One more instance is when the crowd takes Rama, who they suspect has aids in a Holi like procession. Dr. Murugappa spreads a rumour that Rama is suffering from AIDS. He tells his wife about the same. The news spreads like wildfire and the whole locality knows and believes she had AIDS. Men barge into the house of Rama. They thrash up Balu, Durgi and Simon who try to stop them. They carry Rama on a cart along with burning material and other waste objects. They parade her in the locality before she is taken to the burning place. There is a riot of colours and festivity. This is reminiscent of the Holi festival, which comes in spring. The people burn the effigy of Kama, or the love god. It is believed by the Hindus that Kama was burnt by the third eye of Lord Shiva when he tried to spoil his penance. It is a firm belief of the Hindus that Kama (or lust) is a characteristic that must be shelved if one has to attain ultimate spirituality. So, the festival

of Holi is celebrated on the full moon day at the onset of spring. The festival is celebrated with throwing and smearing colours on each other and in the evening burning the effigy of Kama, after parading it. Here Rama is seen as an image of lust and she is suffering from the ill effects of her lust. She has to be burnt to save the locality from contracting that deadly disease.

The colour of the sari in the novel and the film can also be attributed to the cause of Hindutva. It is clear in the Hindu scriptures that the widow has to wear only the white sari and the colours are a taboo to her. In this way the film could be making use of the property to show the culture of the Hindus.

One more thing that I would like to touch upon is the reformed Rama. There is no mention of Rama being reformed in the novel. She remains a prostitute until she decides to leave the place. The film on the other hand reforms her. We see Rama has been shown as the goddess Durga when she has killed the inspector. She has undergone six years of jail sentence. When she comes back she comes as a reformed woman. The reasons could be many. That it is difficult to go back to her profession after a long hiatus. The reasons could also be that the protagonist has to be reformed as per the Hindu tradition.

The above incidents show that the film has infused Kannadatva and Hindutva in its narration. This could be viewed as an ideological translation of the novel. Thus intersemiotic translation is not just a linguistic transfer but also involves an ideological transfer.

Chapter-5

Dweepa: Actress Producing Changes

The Film

In this chapter I am looking at the film *Dweepa* which has undergone a sea change from its novel version. The novel has in it the problems faced by the family that is displaced by the building of a dam. Their village is going to be submerged but they do not get compensation as their file is lost. In the film it is the protagonist's ordeals and her sacrifices and heroics that become important. I am here looking at the gap in the period the story was first written and the film made, 1970 and 2002. I have also noted the small trend where the commercially successful actresses have produced films with Girish Kasaravalli, supposedly the most famous Kannada director of all times. He has won more awards than any other film maker in Kannada. Almost all his films have won awards. So, the choice of the director is unanimous for these actresses who want to gain recognition for their acting skills. It is also an attempt to gain recognition as film makers. This trend can be seen with *Thaayi Saheba* directed by Girish Kasaravalli and produced by actress Jayamala in 1997. *Dweepa* in 2002, produced by actress Soundarya, is followed by *Haseena* in 2005 directed again by Girish Kasaravalli and produced by Actress Tara, who won the best actress award. So we see that the trend is there but it is small and for the trend to be small, could probably be that these actresses do not have faith in any other director other than Girish Kasaravalli to gain them national recognition.

I have given the filmography of Girish Kasaravalli to show how popular he is as an award winning film director (See Appendix-8).

In this chapter I am giving a description of the events in the novel and correspondingly the events in the film so that it becomes easy to note the differences and the changes. At the end of the chapter I have made an elaborate list of the changes that are made in the film to prove my argument how the choice of the producer has made an impact on the film and as the possible factor for the intersemiotic translated text, the film.

The Novelist: Bibliography

Dweepa was first published in the special edition of a weekly magazine “prakasha” in 1970 from Manipal. Sri K.V. Subbanna first published it in book form in the year 1978 through his Akshara Prakashana. In 2004, Ravindra Pustakalaya of Kargal Colony published it after the novel became a film in the year 2002. This is a novel written by Na. D Souza.

Norbert. D Souza, popularly known as Na D Souza, is a writer from the Malnad region. He hails from Sagar Taluk of Shimoga District. He has written stories on the problem of submersion of lands and displacement. *Oddu*, *Mulugade*, *Gunavanthe* and *Dweepa* are stories written on the problems of displacement. He has to his credit over 35 novels and more than ten short stories. His novel *Kaadina Benki* was made into a film earlier. This film had earned critical acclaim.

For the film festivals participated by *Dweepa* and the awards and the films made by Girish Kasaravalli see Appendix-8.

Comparison of the events in the novel and the film

Note: I have used Ganapaiah, Krishnayya when I am describing the events in the novel and in the case of the film as Ganapa and Krishna.

The opening scene

In the opening scene of the film we see water in a river for some time. After sometime we see a lady rowing her boat through the waters. She is collecting some things on the river bed. Chania the peon, from the submersion office has come to measure the water level. He addresses her and it is then we know that she is Nagi. He asks her if she failed to catch any fish and had to be satisfied with the jackfruit. He tells her to go and inform her husband Ganapa to seek rehabilitation as the water levels would rise that year submerging their village and home (Disc1, 00.15-5.15).

Nagi tells her father in law, Duggajja about the rising water level and about Chania's advice. Her father in law tells her not to fear as they were living in a place where Lord Rama and Sita had spent their life in exile. He tells his daughter in law to ignore the peon's words (Disc1 5.18-5.41). Duggajja goes to the shrine where Nema¹ is performed by Hebbar's family, the inhabitants of Nagi's village (Disc1, 5.56-6.50).

Nagi is seen cutting the jackfruit. Her husband tastes the fruit and tells her it is not good. He tells her that the compensation money had made people generous. He fishes out a 100/- rupee note and tells her that it was the offering for the Nema. Nagi tells her husband about what the peon told her. She tells him that the matter was urgent and he had to go to the office immediately. Her Husband Ganapa sings a song. He tells her not to worry as the submersion officer himself had come to ask questions about his future (astrology) from his father. Hence the officer knew about the shrine and the strength of the deity. He would therefore offer the requisite compensation himself. Ganapa is tense when Nagi tells him that the old officer had been transferred and a new officer had taken charge (Disc1, 06:53-10:39).

In the novel we see Ganapaiah is coming home from his fields. The images flash back in his mind that two families of the village have got their compensation and are packing to leave the village. He has not got his compensation as his file is lost (P 8-13).

Ganapa goes to meet the submersion officer

In the film Ganapa hurriedly goes and meets the officer the next day and shows photos of the temple. He tells the officer that their honor should be compensated as they were performing the religious rites in the shrine from ages. The officer asks the clerk in the office why Ganapa had not been compensated. The clerk tells the officer they were ready to compensate but Ganapa refused as he wanted to be compensated for their honour. The officer assures to give them compensation after surveying the place himself personally (Disc1, 11:25-14:13).

¹ A religious rite, description towards the end of this chapter.

In the novel Ganapa goes to the submersion office. He is very angry that his compensation is delayed and hence is forced to stay and risk his life. The officer pacifies him and scolds the clerk who says the file is lost which has delayed the disbursement of the compensation. The officer feels bad for the family, which has to face the troubles for no fault of theirs. He assures Ganapa that he would get his compensation as soon as the rains ended. Ganapa returns satisfied at the scolding the clerk gets from his officer (P 21-24).

Survey is undertaken

In the film the submersion officer makes a survey and refuses to pay for the temple which is public property. He tells him he could not compensate for their honor, and says the forest they lived in was public property. Duggajja tells the officer his daughter in law; Nagi weaved baskets from the bamboos in the forest and collected honey. The officer tells him if he was a forest officer he would have had them arrested for taking the produce of the forest without permission. Duggajja is angry for demarcating the property as private and public property. He refuses the compensation and to leave the place. He is confident that the land where Rama and Sita spent their exile will not be submerged. He tells Nagi he wouldn't leave the place even if offered lakh rupees as compensation. Nagi and her husband are in the boat, they see a family leaving. Ganapa states that leaving ones birth place is difficult. This statement is contested by Nagi. She tells her husband that girls leave their fathers home after marriage. Nagi is forced to toe the line of her husband and father in law, and leave in the village (Disc1, 6.51-24.35). This incident is an addition in the film and it is not found in the novel.

Heramba offers his fields to Ganapa

In the film Heramba is seen collecting betel nuts. He gives Ganapa the option to stay in their home, but with a rider. He tells him not to use the kitchen or enter the puja room. In the backyard, Heramba's wife is giving Nagi the money for the baskets she has purchased from her and also gives her some old clothes. Nagi is making watches to the children out of palm leaves. She tells Heramba's wife her ambition was to own a piece of land. She was fed up with the family having to survive on Nema. Heramba's wife tells Nagi she

would not stop dreaming of leading a dignified life. Heramba's family performs Nema and prepares to leave. Nagi waves to the departing family (Disc1, 24.50- 30.08).

In the novel Ganapaiah's father informs him that Heramba had come searching for him. Ganapa goes to Heramba's place. Heramba is set to leave the village as his compensation had been settled and he had been given land elsewhere. He doesn't want to risk his life by staying in the village which could be marooned anytime during the rains. Ganapa tells his father about Heramba's departure. Duggajja is happy that he can stay in the village for one more year. Ganapa curses the government for causing him trouble by not settling his compensation. Nagi suggests that they go and leave in her father's home till the compensation is settled. Ganapa is angry at her suggestion. He is anxious about what would happen in case the compensation is delayed. Suddenly an idea crosses over his mind; anyway Heramba is leaving the village. He cannot take away the saplings with him. Ganapaiah decides to take the fields with the saplings in them. He goes to take bath happy at his idea. Nagi is unhappy and angry they have to stay alone in the village which could be marooned any time during the rains. Ganapa goes to Heramba and tells him of his idea. Heramba agrees to the suggestion. He tells him he could look after the fields and take the crops. Ganapaiah could give him a share if he so pleased. Heramba and his family leave the village. The trio in the family feels scared for a moment, but knowing that they have to leave on their own, get back to their business as usual the next moment (P -21).

Nagi and Ganapa bring Belli the cow

In the film Nagi is crying as the last of the families in the village is leaving. She has waved off the family of Heramba. Ganapa asks her the reason for crying. She doesn't answer him. She tells him their cow Belli had not returned home yet. The two of them go in search of Belli, the cow. They climb up the Sita-Rama hill; we see romance between the two for the first time (Disc1, 30.45 -31.47).

In the novel Ganapa and his wife Nagi go to Sita Parvatha to bring back their lost cow Belli. There is a bit of romance between the two. Duggajja is thinking of his past when he

was a child and the families that were all there. He is afraid of what the future holds for them once the rains set in. Ganapa and Nagi enter the house. Ganapa tells his father about how they brought Belli from the top of the hill (P 24-28).

Police evacuate the family/Nagi visits her parents

In the film the first rains lash the village. Duggajja is bored and he sleeps to while away the time. Duggajja runs on seeing the police and locks himself up. Nagi sees Chania and wonders why Duggajja had to run away from him. She sees the police behind Chania who have come to evacuate the family. The police manage to evacuate the family. The three reach Nagi's father's home in the town. Nagi's father seems to be an Auto driver. Duggajja refuses to eat. Nagi tells her father to convince Duggajja. Ganapa meets Heramba and Subraya Bhat in the town. They tell him to get the compensation and promise to help him set up a business in the town. Ganapa goes back to discuss about their plan with his father. Duggajja has run away from the house. The couple decides to go back to the village as they know Duggajja would have reached the village. Nagi's mother tells Nagi that she would send Krishna to help them till the end of the rainy season. She tells him that Krishna had a short stint in Bombay. She warns Nagi not to ask him anything about his Bombay adventure. She tells her that he had attempted to suicide once. The couple leaves for their home (Disc1, 31.48 -42.00).

In the novel during dinner there is a discussion between the father and son about getting labourers from Talaguppa. Nagi is very happy to hear that, as her parents leave there. She asks her husband if she could join him on his trip. Ganapa is worried about leaving his sick father alone in the village which is deserted. Duggajja gives them permission to go and they set off.

The bus is full and the passengers are packed like sardines. As the bus reaches the town, Krishnayya takes Nagi home. Ganapa tells Nagi that he would wait for her in the bus stand and she should be back by 5 p.m. There is a description of Krishnayya and his proximity to Nagi. Nagi visits her parents and she sets off refusing to stay back that night. She comes back to where her husband is waiting. Ganapa has failed to get the labourers.

Nagi suggests they ask her father to send Krishnayya for their help. Ganapa agrees to her suggestion and talks of sending a word to her father. The couple reaches home (P 29-38).

Krishna arrives

The couple is back in their home. Nagi hears the songs of the people sowing in their fields, house repairs, and talk of the past, songs, and festivals in their village as distant memory. Looking after Heramba's fields, Nagi's dream of owning a piece of land is fulfilled (Disc1, 42.11-43.20).

Krishna arrives in a cycle. He chats with Duggajja, Nagi and Ganapa. He assures Ganapa he would bring the labourers. Krishna succeeds in bringing the labourers, by striking a deal. The deal is he would pay them hefty salary and meals and breakfast. Ganapa is shocked at the deal struck by Krishna with the labourers. Krishna is very friendly with Nagi. He tells her to arrange a grand lunch for the labourers. He talks about the life in Bombay, where the vehicles have a sign on them 'Smile, but with love'. Nagi teases him if that was what he had been doing in Bombay. Krishna is upset and leaves. Nagi and the labourers are planting paddy and singing. Krishna is just inspecting and supplying the paddy to be sown. Ganapa is sitting in a corner of the fields alone and feeling sad (Disc1, 43.42-53.06).

In the novel the labourers haven't come for work yet. The rains have been lashing heavily for the past eight days. The roof of the house has flown away with the fury of the rains and the winds. The rain waters have entered the house. The rain has stopped. Ganapa sets out of the house to see the extent of the damage the rains have caused. He sees around and finds the river is not flowing and the waters have stagnated. He wonders as to why Krishnayya hasn't arrived yet. He inspects the fields and sees the havoc the rains have caused in the fields (P 38-39).

Krishnayya meets Ganapaiah while he is inspecting the fields. He tells him of an errand which had taken him to Sagar and delayed his arrival at their place. He tells Ganapaiah

that the water levels had raised and in about four days the village would be marooned and would be converted into an island. He tells Ganapaiah he had come straight to the fields seeing Ganapaiah walking towards the fields. Nagi is in a predicament. She is bored at being alone. She is cleaning the rice for cooking. Instead of throwing the stones in the rice she is throwing the rice. She thinks of all her neighbours who had lived there in the past. She thinks of Krishnayya and of the news she would gather from him about her parents and her brother. Just as she is thinking of him she hears voices after her father-in-law tells her that he could hear some one talking. She hears the voice of Krishnayya and she waves her hand at him. Krishnayya enters the home and enquires Duggajja about his health. Ganapaiah tells Krishnayya to go and take his bath. Nagi enquires Krishnayya about her mothers back pain and about her brother. Ganapaiah asks Nagi if food was ready. She tells her husband that there were no leaves for the food to be served. She asks him why he hadn't brought any while returning from the fields. Ganapaiah is angry and retorts that she hadn't told him earlier. He refuses to go telling her that he was not a servant kept by her father. Nagi tells him that if he didn't then Krishnayya would do the requisite job. Ganapaiah walks out of the house in anger.

After having their lunch Krishnayya and Ganapa are inspecting the surroundings of the village. They see the rising waters and Ganapaiah is worried that the labourers would not turn up. Krishnayya assures Ganapaiah that he would take care of all the work in the fields. He tells him not to worry of the labourers as he was capable of handling the work alone (P 39-46).

Krishna taking photographs

In the film, Krishna is taking the photographs of Duggajja. During the photography session Ganapa is unhappy and is rude towards Krishna. Krishna tells Ganapa if the photographs are published it would create sympathy. The government would think of compensating them better. But Ganapa is not interested in all that and stops him. Nagi objects on Ganapa's rudeness to Krishna. Ganapa tells her that he doesn't want to stoop low for getting compensation (Disc1, 53:40-56:43).

The family moves to Heramba's house

There are heavy rains and their house is in danger of complete submersion Krishna tells them that they could be saved by moving to Heramba's house which is at a greater height than their own. Ganapa doesn't seem enthusiastic as he believes his father would agree to leave the house. Nagi tells Krishna to coax her father in law to shift to the new home. Duggajja is coaxed by Krishna and the family shifts to Heramba's house. Krishna asks Ganapa if there was any important task he could do. Ganapa gives him the task of bringing the cow and its calf. Nagi fears that Krishna might drown, as he doesn't know how to swim and it would be difficult to bring the cow and the calf together as they might go in different directions. Ganapa laughs at her and tells her that this task provided Krishna a chance to die after his failed suicide attempts (Disc1, 58:20-1:08.50). This is an addition in the film. In the novel there is no shifting from their home.

Krishna is drowning

Krishna as feared by Nagi is not able to control the cow and its calf and falls into the waters and is drowning. Nagi goes and brings him in to the house in her boat. Ganapa is happily beating the drums unmindful of the happening. Nagi feels sorry for Krishna and she rubs the balm into his body. She also gives Krishna medicine to help him get over the cold. Ganapa is angry at her service to Krishna. The couple fight over the issue as Nagi sees no wrong in treating Krishna who had come to the marooned village to help them. This treatment of Krishna causes heartburn to Ganapa. Nagi tells Ganapa that he had to put up with Krishna till they got their compensation. The couple sleeps far from each other. The very next day Ganapa visits the submersion office. The officer tells Ganapa of the villager's apathy to the temple. He promises to increase the compensation. Ganapa agrees to his suggestion and leaves taking a form to be signed by his father. Ganapa is worried and rowing alone, dejected (Disc2, 00.00- 12.26).

Duggajja performs Nema

Ganapa is sitting alone with his father in the house without lighting a lamp. Nagi brings the lamp and asks them why they were sitting in the dark. Neither of them replies and Nagi leaves. Ganapa tells his father that even if the rains spared him Krishna wouldn't

spare his life. Ganapa's father offers to perform Nema. He goes with his son to the shrine. He sends his son home and stays alone in the shrine praying. He prays to the spirit in the shrine to bring down the dam and flood away all the bad things and save his family. Nagi and Krishna are playing dice. Ganapa comes alone and goes and sits in front of the fireplace silent. Nagi goes up to him and asks him where had his father gone and why had he come alone. Ganapa doesn't answer. The play is suspended. Krishna is bored and plays with the rain drops. No one is talking to one another. Ganapa is angry and stops him from playing with the rain drops by kicking away the vessels he is playing with (Disc2, 12:57-22:50).

Duggajja's death

The next morning the rain has stopped. Duggajja hasn't returned home. Nagi tells her husband to go and bring his father. Ganapa refuses and instead asks her to go. Nagi realizes that he doesn't want to leave her and Krishna alone in the house as he doubted them. Krishna too refuses to go saying that he had had enough. Nagi goes in the boat to find her father in law. The shrine is submerged completely in water. She rows her way through and finds Duggajja dead. The body of Duggajja is cremated in the pouring rains. Even during the cremation the couple do not talk to each other. Nagi is crying sitting at one end and Ganapa is sitting on the other end both of them drenched in the rain. Krishna comes and gives them umbrellas. Both of them are unmindful of the umbrellas. The umbrella given to Ganapa is lost as it falls into the flowing waters. Nagi is inconsolably crying. Krishna asks Ganapa to console her but Ganapa refuses.

Nagi questions her husband as to why her father in law went to perform Nema. She feels she was responsible for it as her husband does not reply but just looks at her piercingly. She then tells her husband of her sacrifices which included her forced stay in the island against her own wishes. Nagi's father comes to their house. He is unhappy that no one had sent him a word about the death of Duggajja. He tells Duggajja had a good death as he died in a shrine. Krishna contests by saying there are no good and bad deaths. Nagi's father tells his daughter to leave the place immediately and go over to his home. Nagi refuses to leave the place. She decides to stay put in the same place and survive. Nagi's

father wants to know the reason for the animosity between the couple and he asks Ganapa. Ganapa tells him to ask Krishna as he was responsible for everything. Krishna answers that probably Nagi wanted to stay back to repent as she felt she was responsible for the death of Duggajja (Disc2, 24.00- 35.20).

In the novel, Duggajja's asthma increases. The medicines brought from the town bear no fruit and he dies. The trio burns the body on a funeral pyre in the pouring rains (P 47). Krishnayya and Ganapaiah go out to inspect the trail of destruction the rains have caused in the fields. Ganapaiah finds out that all the houses except his has been destroyed. Ganapaiah is worried about the continuously lashing rains, which have increased the water levels. He tells Krishnayya it would be apt if they could get a boat built and kept ready for any eventuality. As they come back home Nagi tells her husband that she heard the roar of a tiger the other night. Ganapaiah discusses the issue with Krishnayya. Krishnayya warns that if the tiger has set right on the cattle then they should be extra careful and should secure the doors of the shed (P48-52).

Ganapa is angry

Nagi and Krishnayya are talking after dinner. She tells him that she is afraid of living in the secluded place. She tells him of her husband's refusal to go to her father's place for four months. Krishnayya knows the reason for her husband's denial. He just laughs to himself and talks to himself that what she would know about what her husband was thinking. What if the compensation is not settled after the rains? Ganapaiah would have to depend on his father in law for the entire year for survival. Krishnayya doesn't tell Nagi what he thinks of Ganapaiah. Nagi, who is sitting beside Krishnayya, meanwhile begins to get amorous and intoxicated by his presence. Krishnayya tells Nagi to go and sleep. Nagi goes to her bed. Ganapaiah is angry that his wife is talking to Krishnayya in the wee hours of the night. He chides her for the same. The couple sleeps farther from each other (P 52-57).

Krishnayya kills a snake

The rains have stopped. Ganapaiah and Krishnayya inspect the fields and find out that there is no much damage to their fields. Ganapaiah and Krishnayya hear the water flowing over the dam and Ganapaiah is happy that the water levels would not rise further. He sees the water flowing. When they return from the fields, Nagi cries out and shows a snake in the kitchen. Krishnayya holds it by the tail and throws it after revolving and killing it (P 57-60).

Krishnayya's dilemma

Krishnayya goes out after lunch and he is thinking of all that has been happening in the house. He knows that Nagi longs for him and he is afraid of what might happen if they lost control. He knows that Nagi does not care for her husband when he is around, and he too likes it. He makes up his mind to go back and when he returns he finds that Nagi has been beaten by her husband. He tells Nagi that he had tried his utmost to avoid coming to their home but he could not say no to his master, Nagi's father. Krishnayya tells her to be careful and remember that she was married. He even tells her not to show too much interest in him so as to antagonize her husband. He tells her that if the couple did not need him he would go back. Nagi pleads with him not to leave them (P 61-66).

Krishnayya goes to the fields where Ganapaiah had cut the banana leaves and bundled them. He tells Ganapaiah not to beat Nagi. Ganapaiah is afraid of the huge frame of Krishnayya. He tells him he did not intend to beat her but lost control as she did not answer him convincingly and promises not to beat her again. Nagi's predicament and her longing for Krishnayya is described (P 67-69).

The above events are not there in the film. In the film we see Krishna who looks like a child in front of Ganapaiah. In the novel Ganapaiah is very much weak when compared to Krishnayya.

The rains are lashing

The rains begin lashing again. Krishnayya is bored. He thinks of playing a game of dice. But he knows that he cannot call Nagi for a game as it would further sow seeds of suspicion in the mind of Ganapaiah. Ganapaiah is sleeping soundly. Krishnayya knows that he cannot afford afternoon siesta as he is a servant. He should be on his toes and be always ready to do errands for his master. He takes some jute and begins to prepare a rope from it. He sees Nagi standing but neither of them can talk. He looks up after sometime and finds out that she had left the place. Nagi had stopped talking to either her husband or him. He is overcome with emotions for Nagi who had stopped talking and laughing and had to remain silent. Nagi has been crying relentlessly from the day she was beaten by her husband. Meanwhile Ganapaiah gets up from his sleep. He looks at the rain and says 'The younger brother has taken over from the elder one' (describing the fury of the rain). He looks at what Krishnayya is doing and asks him if he didn't sleep in the afternoons and he pronounces that the afternoon sleep is not good (P 69-73).

Ganapaiah goes to the fields and sees the good yield that he has got. He feels that not getting compensation from the government was a blessing in disguise for him. He questions Krishnayya if he had any plans of marriage. Krishnayya tells him he would be marrying soon. They return home and Nagi brings and gives them coffee. Ganapaiah tells Nagi that Krishnayya would be marrying soon and that she would get a sister-in-law (P 73-74).

Belli is killed by the tiger

In the novel Krishnayya who goes to the shed to give grass and to tether them finds out that Belli, the cow had not returned. He tells Ganapaiah of the same who tells him that it must have gone to Sita parvatha for grazing. Krishnayya goes to the top of the hill and he finds out that the cow had been killed by the tiger. He returns and tells Ganapaiah that their cow had been killed by the tiger. Ganapaiah is afraid that the tiger is near their home. He tells Nagi of the killed cow but she doesn't show any emotions. Ganapaiah is angry and tells her that her face was reminiscent of the surrounding waters and the wild animals that had come near their home (P 74-78).

In the film Nagi is seen with the calf, talking to it and offering grass. Nagi doesn't talk to Krishna, even as he tries to talk to her. She tells the calf to eat grass until its mother returned to give it milk. She goes to the Sita parvatha to bring the mother cow, Belli. Krishna tries to stop her, telling her about the tiger, but she is leaving alone, Ganapa stalks her and joins her. Nagi wants to find the reason for the suffering of her husband, Ganapa blames the government, Nagi reminds him of his confidence, she tries to instill his confidence and they hug each other. Nagi finds the bell of the cow and goes further to see blood stains and further up hears the growl of the tiger. She rushes back to her husband telling him of the cow's death and both of them rush down the hill (Disc2, 35.55-43.22).

Nagi and Krishnayya have a relationship

In the novel, Nagi and Krishnayya's feelings towards each other are described. Nagi and Krishnayya cannot control themselves and they make love. Krishnayya feels guilty of the same and tells Nagi shouldn't have let it happen. Nagi thinks otherwise. She is very happy of what has happened. She feels that her life's ambition had been fulfilled. She tells Krishnayya she felt very satisfied and would not be sad to die any moment from that time (P 80-83).

Krishna leaves

In the film Nagi is securing the doors in the back yard; she warns that no one should use the back door. Krishna is seen removing leeches from his legs. Nagi finds out that he had followed the couple to the top of the hill and is angry. She cries that she has to live with two people who do not trust her. She tells Krishna to leave the place and go back. Krishna feels he has become a burden; Nagi tells him the suspicion of her husband and Krishna about her was difficult to quell. Krishna refuses to go back as he feels people will talk bad of him. He feels bad that even the couple had not given them the love that he longed after his Bombay fiasco. But Nagi refuses to hear and tells him to leave. Krishna packs the bag, warns her of the rising waters and the prowling tiger and leaves. She tries to stop Krishna from taking the boat, but he leaves with the boat. She cries out loudly for

him to stop but to no avail. She is angry he has taken the boat and left them in danger of drowning. She curses him for shutting all the escape routes, and for ruining their lives due to his selfishness. (Disc2, 43:25 -51:59)

In the novel Krishnayya is very guilty of the act he has done. He thinks of staying back and keeping the affair within wraps. But he finally decides to leave as he feels Nagi would not be able to control herself in his presence (P 83).

Nagi saves the family

In the film Ganapa is removing the logs with which Nagi had secured the door lights fire and sleeps. The rain is heavy and the cow shed collapses. She tells her husband that she heard a sound but he doesn't wake up after her telling him of the calf's state after the collapse of the shed. She runs and brings the calf into the house. Ganapa is just watching but does nothing to help her. She tells him to clean the clogged drainage but still he doesn't wake up or talk. She does the job herself all alone. Hears the roar of the tiger, the back door is broken and she tells her husband to do something. But he is unmoved. She lights fire all around the house. She tells her husband to wake up and at least beat the drum so as to scare the tiger, but he doesn't respond and she stays awake the whole night beating the drums (Disc2, 51:52-58:30).

The ending

In the film Krishnayya leaves early in the morning. Nagi gets up in the morning and upon not finding Krishnayya cries out his name loudly and goes out searching for him. She sees Krishnayya swimming in the waters to go home. She waves her hand to call him but he doesn't respond. She jumps into the waters upon his refusal. Ganapa is seeing all this hiding behind a bush. He had followed her to the river when she cried out loudly Krishnayya's name. Krishnayya comes back to save Nagi but he doesn't succeed and they both drown. Ganapa doesn't know what he should do. Should he try to save them, but he doesn't do anything and turns back towards his home. As he entered his home he hears the growl of the tiger. Ganapayya tries to retreat, but the tiger pounces on him and kills him (P 83-85).

In the film the next morning Nagi hears a new sound of the cascading waters and she rushes out to see what the new sound is. She sees water flowing over the dam. She comes out happily to take her husband to show the new happening. Ganapa is very happy at seeing the sight. He lifts up his wife in joy. She tells him of her telling him that courage and determination would save them. Ganapa tells her to remember his words that even if the government or the people left them, the spirits would always guard them. Nagi is devastated at hearing it. She tells him of all the ordeals she undertook the whole night to save the cattle and the family. But Ganapa refuses to buy her argument. He tells her that she did what she did only because the spirits guided her to. She was just a tool and whatever happens would only be by the grace of god. Nagi is shattered at her husband's thinking and she is shown sitting alone at the end of the film (Disc2, 59:35- 01:04:38).

The novel

The novel speaks about the ordeals of Ganapaiah and his family who are left to brave the wrath of nature. A dam is being constructed and all the village folk are compensated for their drowned lands. Nagi's land records are lost and so they are made to wait before availing the compensation. It is their difficulties and the apathy of the government towards them that form the crux of the novel.

The film

The film speaks about the ordeals faced by the family forced to stay back in the village because they are not compensated aptly. The family belongs to a lower caste, which has to depend on the others for survival. The father and son perform a custom called Nema and that is their main source of income. The daughter-in-law Nagi earns some extra income by weaving baskets from the bamboo that is found in abundance in the forests.

Analysis

The film starts with a scene of the water, and slowly Nagi, the heroine of the film is navigating in the river. She goes over to the banks and brings back some leaves. The peon of the submersion office comes to measure the water level and informs her that the water level has risen. The dam would be completed that year and the water level would further

rise to submerge their village. This scene sets the mood for the entire film. The scene is symbolic of the fact that she is alone in the world, a world where she has to face all the problems by herself. The river is symbolic of the world around her and her navigating around is symbolic of the fight that she has to carry out for her survival.

In the novel it is Ganapaiah, the husband who comes back vexed from the submersion office. The case worker informs the officer that his file is lost and hence the compensation cannot be fixed. The submersion officer asks him to stay put for sometime, so that he can ready his lost papers. So, the family is living alone forcibly.

In the film however, the family is staying in the village on their own wish, as the submersion office is not ready to settle the dues as per the family's wishes. The father of Ganapa, Duggajja believes that the forest they live in and the temple that they perform the Nema rites belong to them and so they are also to be assessed as assets and paid proper compensation. Duggajja, further claims as the performer of Nema they have a kind of honour and that their honour must also be compensated. But the office refuses to take their argument and feels that the temple is a public property and that the forest is government property and that they do not have any claim to them. They even say that there is not such thing as compensating for honour. This is not acceptable to the family and they choose to stay behind. They feel that it is better to stay behind and survive the wrath of the nature rather than compromise on their self-respect and honour.

In the novel Ganapaiah is a farmer with small land holdings. He is not paid the compensation on time with others and he has a grouse about it. In the film he is shown as landless and has to depend on the Nema, for survival. Nagi his wife nurses a dream of owning a piece of land, so that her husband and father in law do not depend on the Nema, which she finds disgusting. In the novel, Ganapaiah's neighbor Heramba, asks him to look after his areca and paddy fields, as he has to stay put there. He could give him something if he pleases when the crops are ready. In the film, however, Heramba gives him the land, as he is not able to take away the saplings. He tells Ganapa to use his lands and his house. His house is at a high altitude and is safer than his hut, he opines.

In the novel there is nothing about Ganapaiah's caste, they are shown as just marginal farmers. So there is no question of discrimination. In the film however the family is shown as belonging to a low caste. Whatever respect they get is only during the performance of the ritual. In social life there is no respect. The family is not allowed inside the house of other upper castes. They are given water and other things outside the house. We see Heramba Hegde, who is going away telling Ganapaiah to use his lands and house if necessary. He tells him he could use the entire house bar the kitchen and the puja hall. He even tells him that Ganapa must understand it better.

The caste system that we see in the film is not there in the novel. In the film Ganapa and his father are the ones who perform the spiritual rites, of the Nema. The deity that Duggajja, father of Ganapa worships is a ghost. The villagers go to him and worship the ghost through Duggajja. That is the main means of livelihood for Ganapa's family. Nagi weaves baskets from the bamboo, collected from the forests. She also collects honey from the forest. The money she gets by selling the baskets and honey is the supplementary income for the family. These are not there in the novel. In the novel they are also farmers and it is only that they have less lands.

The second difference we find is in the film the heroine and the man who comes to help them, Krishna, are shown as being like brothers. It is only the unfounded doubts of Ganapa about their extramarital relationship that creates tension between the couple. But it is not so in the novel. The man, Krishnayya, is a servant who has grown up in the same house as the Nagi and they have a crush for each other from the beginning. The marriage to Ganapaiah comes as a rude shock to both of them. So they when the opportunity provides they have an extra marital affair. The film has chosen to keep the heroine 'pure'. This could be because of the feministic approach of the film. The protagonist's character might have been diluted if it were to be shown as her having an extramarital relation. The film wants to show her as a very strong woman, who can brave all the adversities, alone by herself.

In the novel Krishnayya comes to the island from the village as Nagi's parents have sent him. He is a servant and hence has no other option. The trio of Ganapaiah, Nagi and Duggajja has to stay put because of their compulsions.

In the film the police forcibly evacuate the trio. It is a very touching scene. Duggajja on seeing the police runs and hides himself in a room. The police ask him to come out, but he refuses. The police think of breaking the door open and bring him out. Ganapa stops them and tries to convince his father, but fails. The police then pretend to arrest the couple and take them away. Duggajja then comes out to see if that is true. The police then grab and take him away. They come to Nagi's parent's house in the town. Duggajja is not at all happy. He is not enjoying anything. He refuses to even eat food. Ganapa meets his old neighbours there. Heramba has set up a shop with the compensation money and Subrama has set up a mill. They tell Ganapa to take the compensation the Government pays and leave the village. Ganapa tells them that the compensation money is meagre. He tells them that he does not know anything other than performing Nema. Heramba tell him they would pool in the money if necessary and tell him formerly even they had no knowledge of any trade other than farming. But time and circumstances change everything. They are now successful in their new businesses. Ganapa goes home to convince his father about their offer. But his father has left for the house in the island. So, the couple has no other option but to return back. So, the parents of Nagi suggest that they have someone in the island as help. They think of Krishna who has come back after a stint in Bombay.

In the film Krishna comes happily, as he has to forget his Bombay fiasco. In the film, he is shown as a bubbly young man full of life. He electrifies the surroundings around him with his humour and an affable smiling face. In the novel he just wishes Duggajja and enquires about his health. In the film he comes riding a bicycle. He goes to Duggajja and asks him to recognize him. There is a lot of interaction between Duggajja and him. Krishna is of the same village as Nagi's. He has been living a life of morose since his return from Bombay. He is supposed to have attempted suicide during his stay in Bombay. Nobody knows the reason or the truth of the matter. He loses his mind when

anybody asks him about his stay in Bombay. So, when he is asked to go to the village and help Nagi, he is very happy. He thinks that he can escape his worries and live comfortably for a while. Nagi, is also happy that he is coming, because he is known to be a jovial person, who can keep things lively in any adverse situation.

In the film we see Krishna capturing photographs of Duggajja. He takes Duggajja who is having his meals outside to get a good photograph. He tells him to stick a few grains of the food he is having in his mouth and look skywards as if asking for some divine help. Ganapa sees it and is angry. Krishna tells Ganapa that if the photo is published in the newspapers it could create sympathy in the minds of the public and force the Government into paying extra compensation. Ganapa wants no sympathy of that kind and tells him that he would be happy if he gets what is his due. He doesn't want to be seen as being helped by Krishna.

In the novel Krishnayya is a very strong man. He is physically superior to Ganapaiah. He does all the works alone. He indeed can do the work of a couple of others. Ganapaiah is in fact scared of him for that strength, whereas he is a skinny man. Krishnayya is an orphan who has grown up as a servant in the house of Nagi. They have had a nice childhood playing with each other, until she reached her puberty. Her mother from then on stopped her from playing with him. So a crush is developed between the two as they are living without able to touch and play with each other. When Nagi marries and is about to leave the village, Krishnayya is inconsolable. It is the same with Nagi too. She cries a lot. Her parents and others think that she is unable to bear the separation of her parents, but in reality, it is the separation with Krishnayya. So, Nagi is very happy when she comes to know that Krishnayya is coming over to stay with them.

In the film we see that Ganapa appears to be stronger than Krishna, both in height and stature. Here Krishna does not do the menial work himself. He goes to the villages on the other side of the river and brings the labourers promising them a hefty salary and free food. Ganapa is aghast as he feels that a major share of their earnings would have to be

paid for the labourers. But he does not say a thing; but just murmurs that the pay and food promised is too much.

In the novel, Krishnayya's coming heralds a new beginning in the life of Nagi. She has someone for company now. Her husband is a man who would talk only when in nice mood. Krishnayya knows the problems of Nagi and also know how to keep her in good humour and also is very much concerned about her well being. She feels that he would help in lessening the boredom of the family.

Duggajja's death is shown differently in the novel and the film. In the novel he is shown as dying of fever. In the film however it is more dramatic. Duggajja and Ganapa discuss about the impending rains and during that Ganapaiah expresses the doubts that Krishna had come into their lives to destroy his families happiness. Duggajja decides to perform the Nema and find out what the future beholds. The water level increases and he dies in the temple performing the Nema.

The major difference however is that all the three survivors; Nagi, Krishnayya and Ganapaiah meet a gory end in the novel. The former two are swept away by the river, and the tiger kills the latter. In the film however it is not so. All of them survive. Krishna leaves the couple after Ganapa constantly doubts him about his relation with his wife. Nagi and her husband stop talking to him. Nagi does that, as she is not able to cope up with the pressure exerted by her husband. Ganapa, because he suspects that his wife is being gradually weaned away from him, by Krishna. So unable to stand the humiliation, Krishna decides to leave them. In the novel, after Nagi and Krishnayya have an extramarital relation, Krishnayya is overcome with guilt. He doesn't want the relation to come in between the couple and hence decides to leave. The water is flowing heavily in the river. He jumps into the river to swim across. Nagi is unable to bear the separation and she too jumps into the river crying out for him. Krishnayya returns to try and save her. In the event both of them drown. Ganapaiah is looking at them from the riverbed, but he doesn't make an attempt to save them as he is unable to decide. He returns back incensed, but a tiger laps him up.

In the film however after Krishna leaves the place the tiger that had killed the cow owned by the couple is on the prowl near their home. In the night Nagi hears the roar of the tiger and she decides to save the calf and herself. The husband who is still upset over certain things does not help her. She has to light the lamps around the house and has to keep beating the drums so as to keep her awake and to scare the tiger. Dawn arrives and she is saved. They go to the top of the hill and find that the dam has filled up to its brim. They know that they are saved. It is then that the real question comes into the equation. Ganapa thinks that the spirits saved them. He is not ready to acknowledge the fact that it was his wife who had stayed awake the whole night and saved the family.

The film lays stress on the female character Nagi and her struggle to keep the family afloat. In the beginning she is shown as the one who weaves baskets from the bamboo and collects honey from the forest and provides the family with the much needed income. She is the one who goes in search of Duggajja when he has not returned. She is not interested in staying back in the village. But she does not fuss about it and goes about her chores when circumstances force her to stay. She wants the family to leave their tradition and instead become land owners and escape from the clutches of the upper castes and live a life of dignity and self reliance. So, in the film she becomes the central character around which the other characters revolve around.

Additions and changes in the film that shows the production of change

The cycle, camera, the boat and the religious rite Nema are the new additions in the film. The first two are the images of modernity. Krishna going to Bombay is also a symbol of modernity. He has gone from a non-descript village to a major metropolis. He is not able to survive in the metropolis due to various reasons. The reason is not clear in the film. We see the symbols of modernity are with Krishna, the only character in the film who has been to a site of modernity, the urban metropolis.

The auto rickshaw owned by Nagi's father is also a symbol of modernity. The novel does not make any mention of his occupation. In the film it is clear he drives the rickshaw to earn his livelihood. He is seen cleaning his rickshaw wearing Khaki uniform. It is the

image that is associated with the auto drivers. The film does not say anything about his occupation. The images are self explanatory and they create an image in the audience it is his occupation. We see the film without having to go into details with just an image of a rickshaw and his dress establishes his occupation. One more important tool of modernity is the soft drink Ganapa drinks at the shop of Heramba. But all these are not directly linked to Nagi, the protagonist.

The film starts with Nagi navigating her way through the waters and collecting some leaves. This opening scene sets the mood for the entire film. The novel starts with Ganapa returning from the submersion office in an agitated mind and Nagi comes only after ten pages the 18th page. In the film it starts with Nagi and Ganapa comes only after the 6th minute. We see that Nagi is very proactive. She is seen rowing the boat and also collecting the things needed for the house. She is the one Chania, the peon talks to and warns to make Duggajja and her husband see reason and vacate the village collecting compensation as the village would be drowned.

We find a custom called 'Nema', in the film. It is something that is to be found in the coastal regions of Karnataka. It is a custom of worshipping a 'Bhoota' (a spirit) or a ghost. The ghost supposedly enters the body of the man performing the puja and he answers the questions of the devotees and assures them of their well-being.

Nema: Nema is a tradition that is in vogue in South Kanara District of Karnataka. It is a custom performed by a low caste community of toddy tappers. The deity is not the gods but the spirits of the people who have been either martyrs or someone who had been very bad and turned into good before death. The people of the region believe that the spirit will guide and protect them. The rites performed are sub-altern. There is no puja or offerings of fruit and flowers. The spirit enters the body of the performer and he dances. Usually the man is drunk to give him the strength to dance. The man when he is dancing is normally offered blood of the animals and tender coconuts. The people ask him questions about the crops and the well being of their families and seek the spirits blessing and ask him to save them.

Nagi is seen collecting the money from Hebbar's wife for the baskets she has supplied to them. It is here she tells Hebbar's wife that she dreamed of owning a piece of land so that they could live a life of dignity and steady income not depending on others for their survival. She doesn't want to live with the stigma of being low caste people who had to live with the alms given by other people. She is averse to the performance of the Nema. She hates the sound of drums and the dances and the alms. She wants a life of freedom and dignity which she feels can be achieved by owning land.

The Hebbar's leave the village and their lands are handed over to Ganapa. Krishna brings the labourers to work in the fields. Here Nagi is working with the other labourers singing along with them while sowing. Ganapa is sitting at a secluded place. He is doing nothing but watching the proceedings. He is not involved in any of these either actively or inactively.

The marooned family of Ganapa decide to shift to Hebbar's house. This as I have said earlier is a major change in the film. Hebbar's house is at a higher place than theirs. Ganapa gives the task of bringing his cow, Belli and her calf to Krishna. Krishna is unable to bring the cow and calf and is drowning. Ganapa does not do anything to save him. It is Nagi who takes out the boat and goes and pulls out Krishna from the waters. Duggajja goes out to the temple in the night to perform Nema. He has not returned in the morning. Nagi asks Ganapa to go and bring his father back. He refuses as he does not want to leave Nagi alone with Krishna. Krishna refuses as he does not want to interfere in their lives. It is Nagi who goes to the temple to get Duggajja. She rows the boat in the waters and goes out to find Duggajja. Duggajja is dead and she pulls him out and is cremated.

The cow Belli has not returned home from grazing. Nagi goes to the top of Sita Rama hillock to bring back the cow. Ganapa stalks her. She finds out that her husband had lost all faith of surviving in the village alone. She instils confidence in him telling him to remember his strength. She tells him that with determination and hard work they could turn out their bad luck into a good one. They should not treat that not getting the

compensation was a curse but they should turn that curse into a boon by working hard and reaping good crops from the fields. So, we see that she is not undaunted by having to leave alone in the village. She believes they can survive the rains and the apathy of the government. She is gritty and determined while Ganapa is weak and loses heart at the face of adversity. It is she who goes to the top of the hillock and finds out that their cow has been killed by the tiger.

Nagi comes back from the hillock and secures the doors of the house and strengthens it. She finds out Krishna had followed them to the hillock. She is ruthless and tells him to leave the place immediately. She refuses to heed to his warning that the tiger could harm them. She knows she can take care of herself, her stock and her husband. She doesn't want to live with two people who constantly doubted her. Krishna tells her people back home would taunt him from running away from the village leaving the couple in trouble. He says it would be difficult to face people who would constantly talk about his Bombay fiasco and his running away from the village. But no words of Krishna moves Nagi. Krishna has no way but to leave as Nagi is pretty sure and adamant he packed his bags and left. So she is not wavering when a decision is to be made.

In the concluding scenes of the film, Krishna has already left the place. It is only the couple who are living in the house. The tiger which had killed their cow is roaring and roaming near their home. Ganapa too hears the roar and he is terrified. He removes the logs with which Nagi had secured the logs makes fire from it and sleeps pulling on a blanket. Nagi tries to stop him from removing the logs and is unsuccessful. The rains are heavy and the shed in which the cattle are tethered collapses. Nagi cries out to her husband to bring the calf inside as the shed had collapsed. Ganapa sleeps as if he had not heard her. She goes out herself and brings the calf in. the water is clogged and it starts gushing in. she tells Ganapa to go out and clean the blockage, but as earlier he is not ready to do the same. She takes it upon herself to clean the blockage and allow the free flow of water. The roar of the tiger is heard very near the house. She tells her husband to beat the drums so as to scare the tiger away. He is as usual silent and not interested in doing anything as he is overcome with fear. She takes it upon herself to light fire around

the house and beats the drum the whole night so as not to allow the tiger to sneak in the house.

So, it could be concluded in the film her husband is not in any way responsible for saving the family and the cattle. It is the single handed effort of Nagi that saves the family and the cattle from the tiger and the lashing rains. Ganapa is reduced to a non-entity in the whole process during the times of distress and duress. Nagi encompasses everything, from saving the cattle to saving the house from submerging and stopping the tiger from prowling. She is the one who is responsible for everything. Ganapa has no role whatever miniscule in the whole of the task of saving and protecting. She is the saviour and protector of the family. This goes on to prove that the film has made the changes to make the producer, who is the heroine of the film as a major character, around whom the whole film revolves.

Chapter-6 Conclusion

In this thesis I have looked at the changes the time lag between the novel and the films as a process of intersemiotic translation has brought in. I have chosen four texts (four novels and their cinematic adaptations) to see the changes wrought by time.

In the second chapter where I have looked at the film *Nagarahaavu*, I have noted many changes in the filmic text. The chief among them is that the filmic text has chosen to delete, add or modify the verbal text so as to make its protagonist as a sort of an angry young man. I have seen the changes in the verbal text and the filmic text by comparing the narrative plots in each text in as much detail as I could. After looking at the changes I have come to the conclusion that the filmic text has to undergo the changes as per the changing audience tastes of the time.

In the second case study of *Bandhana* I have come to the conclusion that the star value of the leading protagonist has led to the changes in the filmic text. The hero of the film, Vishnuvardhan had acquired star status by the time the film was made in 1984. He supposedly had a huge fan following and the film makers could not discount this fact when they made the film with Vishnuvardhan. The changes that are brought in the filmic text are such that they reinforce the definitions of star and stardom. The role of the protagonist Harish, played by the actor Vishnuvardhan is changed to a dominant role in the film from a not so dominant character in the novel. Harish has been shown as the possessor of all the good virtues due to which his one time student/colleague defies her husband and cares and serves him.

In the third case study I have taken up *Hoovu Hannu*. This film has seen a change in ideology. There is a fusion of Hindutva and Kannadatva in the filmic text. I have shown the changes in the texts to show how the ideology has seeped into the film. I have looked at the changes that bring about the shift in ideology. I have tried to give enough reasons

to show how the film is influenced by the ideologies by looking at the narrative changes in the film.

In the last case study I have shown how the commercially successful actress has had a say for the changes in the filmic text. I have shown the trend that is prevalent with the examples of the film *Thaayi Saaheba* preceding *Dweepa* and *Haseena* following *Dweepa*. I have also shown through a detailed filmography, how successful Girish Kasaravalli is as a film director, when it comes to winning awards in Kannada film world. This is to show the choice of the director for these actresses to gain them national recognition.

The study of these four case studies has led me to conclude that that the time lag factor determines and influences the changes in the filmic text vis-à-vis the verbal text (novel). I have seen in all the four case studies the time factor has had an effect for the changes that have happened in the filmic text.

The limitations of this study are far more than few. I have looked at the texts in terms of the narrative and plots. If I had looked at the texts as intersemiotic translation the conclusions and the findings might have been different. I could have looked at the shots, the angles, the language the characters use and the dress the characters wear and so on in the film. I could have looked at the changes in the film in a way far more different than I have now. I could have looked at the ways a character is shown on the screen and the manner in which he/she appears in the film vis-à-vis the novel.

I could have looked at the films directed by the same director. I could have seen if the auteur¹ theory could be applied to study a group of films by the same director. For example I could have chosen the adapted filmic texts of *Puttanna Kanagal*, *Girish*

¹ The term auteur in films was introduced by French man Francois Truffaut. He wrote an essay 'Politique de auteurs' in the *Cahiers du Cinema*. This is a theory where the films are studied with the directors as the authors of the film. The writers in the journal were of the view that the American films should be viewed and critiqued as Ford's films, Hitchcock's films etc. In this way the onus of the film was on the director. The director was supposed to be the author of the film. It was Andrew Sarris who translated auteur as author in the year 1962. (Sarris, 1976: 243)

Kasaravalli etc to see if all the films follow the same changes and could these changes be attributed to the directors, and the way they make their films. In the same way I could have looked at the different genres of films and see if the changes hold good for all the genres or does it influence only certain kind of genres. I could have looked at the films in the actor perspective. For example I could have looked at the adapted film texts of actors Rajkumar, Vishnuvardhan etc. to see if the roles of the actors who are “stars” affect the changes in the filmic text in a uniform manner. I could also have seen if the fans and the fan clubs of these stars could influence the changes in the filmic texts.

I could have picked only one text and seen all the changes that are happening in a single filmic text. I could have seen the influence of time lag, the influence of the “star” and the role of the author, using the auteur theory in a single text. I could have seen how the fans expectations and the changes in the tastes of the audience influence the changes in the films.

I could have seen the various versions of the intersemiotic texts. For example *Nagaravaahvu* was made in Hindi as *Zahreela Insaan* by the director Puttana Kanagal who directed the original film in Kannada. The film had been made in Telugu as *KodeNagu* and in Tamil as *Rajanagam*. I could have seen the changes in the costume, locations, dialects and other things to see if the changes could be attributed to suit the conditions of the demands of a particular language/culture.

I could see the effect of other translations like sub-titling, in the film *Dweepa*, and also could have compared the Kannada version with the Hindi version. I could have seen how the film changes itself to suit the tastes of different audiences.

I could have seen if the film *Nagarahaavu*, heralded the genre of the angry young man in India. I could have looked at the various versions and the impact it had on the respective language audience to find out if this could be true.

I could have studied a group of films belonging to the same genre (for e.g. Romantic films, melodrama, action films etc.), and see what could be the conclusions. The conclusions could have varied from the one that I have arrived at or could supplement my argument that I have arrived at by looking at the time lag.

So, there is a lot desired to be done in this field. But I have stuck with looking at only the time lag as a reason for the changes in the intersemiotic text.

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Appendix-1

Tha ra su Bibliography

Progressive writings

- 1) *Kedige Vana*
- 2) *Jeethadha jeeva*
- 3) *Purushavathara*
- 4) *Benkiya Bale*
- 5) *Bidugadeya Bedi*
- 6) *Munjaavininda Munjaavu*
- 7) *Raktatarpana*

Historical novels based on Chitradurga

- 1) *Kambaniya Kuyilu*
- 2) *Rakta Rathri*
- 3) *Thirugu Bana*
- 4) *Durgasthamana*
- 5) *Rajya Dhaaha*

Other Historical Novels

- 1) *Nripathunga*
- 2) *Sidila Moggu*
- 3) *Keerthi narayana*
- 4) *Hamsageethe*
- 5) *Shilpashree*
- 6) *Agniratha-Mukthipatha*
- 7) *Kasthuri Kankana*
- 8) *Vijayotsava*
- 9) *Hosa Hagalu*

Mythological Novels

- 1) *Belaku Thanda Baalaka*
- 2) *Naalku xNaalku= Ondhu*

Biographies

- 1) *Rekha Chitragalu*

2) *Aa Na Kru*

Translated works

- 1) *Gandhiji*
- 2) *Dalapathi Jawahar*
- 3) *Nimma Aahara*
- 4) *Dr. Kotnis*
- 5) *Barbosa kanda Vijayanagara*
- 6) *Nandanavana*
- 7) *Madame Bovary*
- 8) *Mareyalagadha Parimala*
- 9) *Prathama Pranaya*

Autobiography

- 1) *Hinthirugi Nodidhaaga*

Edited Works

- 1) *Sri Jagadguru*
- 2) *Sri Shivarpanam*

Social Novels

- 1) *Manege Bandha Mahalaxmi*
- 2) *Kamakshi Jeevadha JEeva*
- 3) *Bedadha Magu*
- 4) *Masanadha Hoovu*
- 5) *Chandanadha Gombe*
- 6) *Chakratheertha*
- 7) *Saaku Magalu*
- 8) *NagaraHaavu*
- 9) *Eradu Henu ONdhu Gandu*
- 10) *Sarpamatsara*
- 11) *Kannu Theriyethu*
- 12) *Vishapraasana*
- 13) *Modhala Nota*
- 14) *Grihapravesha*

- 15) Rajeshwari
- 16) Chandavalliya Thota
- 17) Maralu Sethuve
- 18) Maargadarshi
- 19) Bhagyashilpi
- 20) Belakina Beedhi
- 21) Gaalimaathu
- 22) Beli Meidha Hola
- 23) Bangari
- 24) Akasmika
- 25) Aparadhi
- 26) Parinama
- 27) Nayaki
- 28) Haavu Hididhavaru
- 29) Grahana Bittithu
- 30) Ella Avana Hesarinalle
- 31) Panjaradha Pakshi
- 32) Omme Nakka Nagu
- 33) Shishu Daitya
- 34) Henu Kattidha Mane
- 35) Srichakreshwari
- 36) Karkotaka
- 37) Yakshaprashne
- 38) Bayakeya Bandhi
- 39) Parimaladha Urulu
- 40) Khota Notu
- 41) Laavanyavathi
- 42) Chadurangadha Mane
- 43) Akkamana Bhaagya
- 44) Shukravaradha Laxmi
- 45) Vanaantharala

Short Stories

- 1) *Roopasi*
- 2) *Thottilu Thoogithu*
- 3) *Giri Malligeya NAndanadalli*
- 4) *Idhe Nijavadha Sampatthu*
- 5) *Mooru Matthondhu (Collection)*

Drama

- 1) *Mrithyu Simhaasana*
- 2) *Jwaala*
- 3) *Annavathaara*

Radio Plays

- 1) *Mahaswethe*
- 2) *Baalu Belagithu*
- 3) *Rudraadhyaya*

Appendix-2

Filmography: *NagaraHaavu*

Cast

Ramachari: Vishnuvardhan

Alamelu: Aarathi

Margaret: Shubha

Chamaiah: Ashwath

Tungamma: Leelavathi

Sona Bai: Jayashree

Principal: Lokanath

Wrestler: M.P. Shankar

Obavva: Jayanthi

Technical crew

Director: Puttanna Kanagal

Producer: N. Veeraswamy

Screenplay: Puttanna Kanagal

Music: VijayaBhaskar

Dialogues: Chi. Udayashankar

The awards won by the film: State awards: 1972

- 1) The second Best film : *Nagarahaavu*, director Puttanna Kanagal
- 2) The Best actor award : Vishnuvardhan
- 3) The Best actress award : Aarathi
- 4) The Best supporting actor award : K.S. Ashwath
- 5) The Best supporting actress award : Shubha
- 6) Best story writer award : Ta Ra Subbarao
- 7) The Best screen play writer : Puttanna Kanagal
- 8) The Best dialogue writer award : Chi. Udayashankar

Appendix-3

The following are the writings of Usha Navaratnaram, who has written in the genre of popular literature. As earlier mentioned her other novel *Hombisilu* has been filmed earlier in the year 1978.

Usha Navaratnaram's writings

- 1) *Hombisilu* (novel) :1971
- 2) *Bandhana* (-do-) :1973
- 3) *Happy Birthday* (-do-) :1973
- 4) *Hakki Harutide* (-do-) :1975
- 5) *Hrudaya Milana* (-do-) :1976
- 6) *Doni Sagali Munde Hogali* (-do-) :1976
- 7) *Abhinaya* (short stories) :1980
- 8) *Kandu Kandu Neeyenna* (novel) :1985
- 9) *Binnahake Bayilla* : 1992
- 10) *Dari Yaavudayya* (novel) :1992

Appendix-4

Filmography: *Bandhana*

Cast

- 1) Dr. Harish : Vishnuvardhan
- 2) Dr. Nandini : Suhasini
- 3) Balachandar: Jaijagadeesh
- 4) Gowri : Roopa Devi
- 5) Shuklachari : Musuri Krishnamurthy
- 6) Shuklachari's Assistant : Mysore Lokesh
- 7) Dr. Siddhartha : G.K. Govind Rao
- 8) Nurse : Satyabhama
- 9) Vehicle Driver : Shivaram
- 10) Balu's Mother : Kanchana
- 11) Nandini's Mother : Kaminidharan

Awards: State Award

- 1) Best Actor : Vishnuvardhan
- 2) Best Music Director : M. Rangarao.

Technical Crew:

- 1) Production : Mahatma Pictures
- 2) Costume Designer : Vijayalaxmi Singh
- 3) Production Executive : A.S. Balu
- 4) Associate Directors : Chandrahasa and B.D. Sheshappa
- 5) Story : Usha Navaratnaram
- 6) Screenplay and Dialogue : H.V. Subbarao
- 7) Lyrics : R.N. Jaigopal
- 8) Playback Singers : S.P. Balasubramaniam, Jesudas and S. Janaki
- 9) Choreography : Chinniprakash
- 10) Main Assistant Director : Raj kishore
- 11) Editor : V. P. Krishna
- 12) Music Director : M. Rangarao

13) Photography : D.V. Rajaram

14) Producer : S.V. Rajendra Singh Babu

15) Screen play: S.V. Rajendra Singh Babu

16) Direction : S.V. Rajendra Singh Babu

Appendix-5

Triveni and her works

Triveni is the pioneer among women writers of the Kannada novels. Her first novel published was *Hoovu Hannu*. She was hailed as a revolutionary and a feminist during her times. She wrote with the theme of the women and her problems. She was called as man-hater during her times. In the present decade the women critics brand her as antifeminist. Their grouse is that Triveni wrote mostly about the family and the role of women in the family. Triveni's women were doting mothers, loving wives and good daughters. Triveni's women were highly respectful to their husbands and they had no problems in carrying out their duties towards them.

The women critics further criticize her for the women in her novels do the bidding of their husband even if they are wrong. Triveni's main message seems to be the women are happy only with the company of their husbands. In the novels where the woman leads an independent life with a career there is always bound to be problems. The problems are solved only when the woman realizes her mistake and comes back into the family fold. (To the husband)

Triveni has also written many psychological novels and she is popular even in that genre. She gives an insight into the women's mental problems. *Bekkina Kannu*, *Sharapanjara* are the examples of this kind of novels. Incidentally her novel *Bekkina Kannu* has been filmed in Telugu and Malayalam.

Novels

- | | |
|------------------------------|--------|
| 1) <i>Hoovu Hannu</i> | :1950 |
| 2) <i>Apaswara</i> | :1953 |
| 3) <i>Sothu Geddhavalu</i> | :1954 |
| 4) <i>Bekkina Kannu</i> | :1955 |
| 5) <i>Dooradha Betta</i> | :1955 |
| 6) <i>Keelu Gombe</i> | :1956 |
| 7) <i>Modhala Hejje</i> | :1956 |
| 8) <i>Apajaya</i> | :1956 |
| 9) <i>Hridaya Geethe</i> | :1956 |
| 10) <i>Mucchidha Baagilu</i> | : 1956 |

- | | |
|---------------------------------|---|
| 11) <i>Kankana</i> | :1957 |
| 12) <i>Belli Moda</i> | :1959 |
| 13) <i>Mukthi</i> | :1959 |
| 14) <i>Baanu Belagithu</i> | :1959 |
| 15) <i>Avala Mane</i> | :1960 |
| 16) <i>Thaavareya Kola</i> | :1961 |
| 17) <i>Vasanthu Gaana</i> | :1962 |
| 18) <i>Kashi Yaathre</i> | :1962 |
| 19) <i>Sharapanjara</i> | :1962 |
| 20) <i>Hannele Chiguridhaga</i> | :1963 |
| 21) <i>Avala Magalu</i> | :1966 (incomplete, completed by M.C. Padma) |

Short Stories

- | | |
|--|--------|
| 1) <i>Hendathiya Hesaru</i> | :1958 |
| 2) <i>Eradu Manassu</i> | :1960 |
| 3) <i>Samasyeya Magu</i> | : 1961 |
| 4) <i>Triveni's collected short stories.</i> | |

Appendix-6

Filmography: *Hoovu Hannu*

Cast:

- 1) Rama Bai: Laxmi
- 2) Sheela : Vaijayanthi Sreenivas
- 3) Jayanth : Ajay Gundurao
- 4) Philomena : Prameela Joshai
- 5) Balu : Shankar Ashwath
- 6) Triveni : Baby Shyamili

Technical Crew:

- 1) Production : Vaibhava Laxmi productions
- 2) Story :Triveni
- 3) Costume Designer : Smt. Vijaya laxmi Singh
- 4) Choreography : Udupi Jayaram, Srinivas and Devi
- 5) Editor : Suresh Urs
- 6) Photography : V.K. Murthy
- 7) Lyricist and Music Director : Hamsalekha
- 8) Producers : Jai Jajadeesh and Dushyanth Singh
- 9) Screen play and Direction : S.V. Rajendra Singh Babu

Appendix-7

Na D Souza

D Souza has written profusely in Kannada. Besides the books that are mentioned below he has written more than 400 short stories in various magazines.

He has been called as '*Kannadadha Arthur Haley* (Arthur Haley of Kannada)' by M.H. Narahari

"All his writings reflect the issues completely and he gives complete information of the things. So this author can be called as Kannada's Arthur Haley" (Narahari: 41)

Gowrish Kaaykini has described D'Souza as '*Kannadadha Kathalokadha Chekov* (Chekov of Kannada Short story world)'

"In the description of his characters Na. D'souza resembles the Russian short writer Anton Chekov. He is successful in making you think and this makes me remember the English novelist Somerset Maugham" (Gowrish: 24)

The works of Na D Souza

Novels

1) <i>Banje Benki:</i>	1964
2) <i>Manjina Kaanu:</i>	1967
3) <i>Ajnaatha:</i>	1968
4) <i>Kempu Thrikona:</i>	1968
5) <i>Ee Nela Ee Jala:</i>	1968
6) <i>Nele:</i>	1969
7) <i>Maanava:</i>	1971
8) <i>Dweepa:</i>	1978
9) <i>Thirugodina raitha Makkalu:</i>	1978
10) <i>Shringeriyalli Shanthi:</i>	1980
11) <i>Ikkeriyalli Kranthi:</i>	1981
12) <i>Shivana Dangura:</i>	1982
13) <i>Jeeva Kale:</i>	1982

14) <i>Prajnabali</i> :	1983
15) <i>Vishavarthula</i> :	1984
16) <i>Mulugade</i> :	1984
17) <i>Kaadina Benki</i> :	1985
18) <i>Preethiyondhe Saaladhe?</i> :	1986
19) <i>Viplava</i> :	1986
20) <i>Kunjalu Kaniveya Kempu Hoo</i> :	1987
21) <i>Raaga Viraaga</i> :	1987
22) <i>Preethiyondhu Chumbaka</i> :	1987
23) <i>Vishaaneila</i> :	1987
24) <i>Durgavemba Vyooha</i> :	1987
25) <i>Ondhu Jalapaathadha Suttha</i> :	1988
26) <i>Gandhi Bandharu</i> :	1988
27) <i>Oddu</i> :	1990
28) <i>Kadalu Kaayuvudhillu</i> :	1990
29) <i>Neeru</i> :	1996
30) <i>Chinnadha Motte</i> :	1999
31) <i>Thiru Sangatha</i> :	1997
32) <i>Chenni, Chennamma, Chennammaji</i> :	2001
33) <i>Kolaga</i> :	2001
34) <i>Engineer Athmakatheya Modhala Putagalu</i> :	
35) 2001	

He has also written 9 novels which have been published in different magazines

Small story collections

1) <i>Ninnuddharaveshtaaythu</i> :	1965
2) <i>Swargadha Baagilalli Naraka</i> :	1965
3) <i>Hosakathegalu</i> :	1967
4) <i>Pragna Emba Nadhi</i> :	1981
5) <i>25 kathegalu</i> :	1989

Besides this he has written 24 books on literature for children and the new literates.

He has edited a book on folk literature,

- 1) *Hoovu Chellutha Ba :* 1971

Two Biographies

- 1) *Yesu Krishta:* 2000
- 2) *Moodugodu Hiranyappa:* 1995

Three plays

- 1) *Devarige dikku:* 1967
- 2) *Bhoothadha Edhuru Bethaala:* 1969
- 3) *Thabbali:* 1968

Appendix-8

Filmography: Girish Kasaravalli

- 1) Ghata Shraddha (The Ritual-1977)
- 2) Akramana (The Siege-1979)
- 3) Mooru Dhaarigalu (Three Paths- 1981)
- 4) Tabarana Kathe (The Story of Tabara- 1987)
- 5) Bannadha Vesha (The Mask-1989)
- 6) Mane (The House-1989)
- 7) Kraurya (Cruelty-1996)
- 8) Taayi Saaheba (1998)
- 9) Dweepa (The Island -2002)
- 10) Haseena (2005)
- 11) Nayi Neralu (The Shadow of Dog -2006)

Ghatashraddha 1978

National awards

- 1) Golden Lotus for Best feature film
- 2) Best child artiste : Ajith Kumar
- 3) Best music : B.V. Karanth

State awards

- 1) Best film
- 2) Best child artiste : Ajith Kumar
- 3) Best story : U.R. Anantha Murthy
- 4) Screen play : Girish Kasaravalli

Akramana 1979

State Awards

Best Actress: Vaishali Kasaravalli

Mooru Dhaarigalu 1981**National Awards**

Best Cinematographer(Black and White) : Sripathi R Bhat

State Awards

- 1) II Best Feature Film
- 2) Best Cinematographer : Sripathi R Bhat
(Black and White)

Thabarana Kathe 1987**National awards**

- 1) Golden Lotus for Best feature film
- 2) Best actor : Chaaru Hassan

State awards

- 1) Best film
- 2) Best actor: Chaaru Hassan
- 3) Best story writer : Poorna Chandra Tejaswi
- 4) Best dialogue writer : Poorna Chandra Tejaswi
- 5) Best editor : M.N. Swamy
- 6) Best child artiste : Master Santosh

Bannada Vesha 1989**National Awards**

Silver Lotus for II Best Feature Film

State Awards

II Best feature film

Mane 1989**National Awards •**

Silver Lotus for II Best Feature Film

State Awards

- 1) Best screen play : Girish Kasaravalli
- 2) Best sound recordist : S.P. Ramanathan
- 3) special jury award : Girish Kasaravalli

Kraurya 1996

National award

Silver lotus for the best Kannada film

Best child artiste: Master Vishwas

State Award

The second best film.

Taayi Saaheba 1998

Golden Lotus for Best Feature Film

Jury Award for Actress Jayamala

Dweepa 2002

Filmography: *Dweepa*

Cast:

- | | |
|-----------------------|--------------------------|
| 1) Nagi | : Saundarya |
| 2) Ganapa | : Avinash |
| 3) Duggajja | : Vasudevarao |
| 4) Krishna | : Harish Raju |
| 5) Nagi's father | : Vijaya Sarathi |
| 6) Nagi's mother | : Radha Ramachandra |
| 7) Heramba | : Siddaraju Kalyanapura |
| 8) Heramba's wife | : Malathi |
| 9) Submersion officer | : Purushottam Thalawata. |

Technical crew:

- | | |
|---------------|----------------------|
| 1) Production | : Satya Movie Makers |
| 2) Producer | : Saundarya |

- 3) Production Managers : Beml Somanna and K.M. Eshwar
- 4) Editor : M.N. Swamy
- 5) Costume Designer : Vaishali Kasaravalli
- 6) Executive Producers : H.N. Maruthi and K.S. Amarnath
- 7) Finance Manager : Chandra Bhanu
- 8) Make up : Raghunath
- 9) Music Director : Isaac Thomas Kottukapalli
- 10) Dialogues : Gajanana Sharma, Jayanth Kaaikini & Girish Kasaravalli
- 11) Story : Na. D Souza
- 12) Cinematography : H.M. Ramachandra (Halkere)
- 13) Screenplay : Girish Kasaravalli
- 14) Director : Girish Kasaravalli
- 15) Special sounds : Rajan
- 16) Art Director : Shashidar Udupa

Awards won by the film *Dweepa*

National:

- 1) Presidents Gold medal for the best film, 2002
- 2) Best Cinematographer : H.M. Ramachandra (Halkere)

State:

- 1) Best film : *Dweepa*
- 2) Best Director : Girish Kasaravalli
- 3) Best Actress : Saundarya
- 4) Best Cinematographer : H.M. Ramachandra (Halkere)

Film fare:

- 1) Best Film
- 2) Best Director
- 3) Best Actress

Screenings

Human Rights Watch International Film Festival, New York

International Film Festival Of India

Fukuoka Film Festival, Japan

Durban International Film Festival

International Film Festival of Rotterdam.

Cinema Vintage Programme, IsolaCinema, KinoOtok

Haseena 2005

- 1) Best Actress: Tara
- 2) Best costume award: Vaishali Kasaravalli
- 3) Best film under family welfare

Nayi Neralu 2006

- 1) Best feature film
- 2) Best Director: Girish Kasaravalli
- 3) Best Actress: Pavitra Lokesh

Osian's Asian Film Festival, CINEFAN, 2006:

Jury award in the Indian Film Category.

Karachi International Film Festival, 2006

Best Feature Film.

International Film Festival Of Mumbai, MAMI Awards, 2007

Best film.

Best Direction award for Girish Kasaravalli

Appendix-9**Table of films based on novels short stories and dramas between 1971-1980**

Sl. No.	Film	Year of Release	Author of the Original	Director	Form of the original work
1	Shara Panjara	1971	Triveni	Puttanna Kanagal	Novel
2	Mukthi	---do---	V.M. Inamdar	N. Lakshminarayan a	Novel
3	Papa Punya	---do---	V.S. Sitararamaiah	M.V. Krishnaswamy	Drama
4	Sipayi Ramu	1972	Nuggehalli Pankaja	Y.R. Swamy	Novel
5	Bangarada Manushya	1972	T.K.Rama Rao	Siddalingaiah	Novel
6	Yava Janmada Maithri	---do---	M.B. Sheshagiri Rao	Geeta Priya	Novel
7	Nagara Havu	---do---	Ta.Ra. Subba Rao	Puttanna Kanagal	Novel
8	Vamshavriksha	---do---	S.L. Byrappa	B.V. Karanth and Girish Karnad	Novel
9	Abachurina Post Office	1973	Purna Chandra Tejaswi	N. Lakshminarayan a	Short Story
10	Kaadu	---do---	Shri Krishna Aalanahalli	Girish Karnad	Novel

11	Edakallu Guddada Mele	---do---	Bharati Suta	Puttanna Kanagal	Novel
12	Swayamvara	---do---	Ma. Na. Murthy	Y.R. Swamy	Novel
13	Bhutayanna Maga Ayyu	1974	Go.Ru. Ramaswamy Iyengar	Siddhalingayya	Novel
14	Upasane	---do---	Devaki Murthy	Puttanna Kanagal	Novel
15	Mannina Magalu	1974	Krishna murthy puranik	B.S.Ranga	Novel
16	Mahatyaga	---do---	M.R. Srinivasa Murthy	Maruthi Shivaram	Novel
17	Eradu Kanasu	---do---	Vani	Dore Bhagwan	Novel
18	Prema Pasha	---do---	C.J. Hampanna Challugurki	Arooru Pattabhi	Novel
19	Maadi Madidhavaru	---do---	Basavaraj Kattimani	M. Shankarappa	Novel
20	Sampattige Sawal	---do---	P.V. Duttaragi	A.V. Sheshagiri Rao	Drama
21	Mayura	1975	Devudu	Vijay	Novel
22	Chomana Dudi	---do---	Shivarama Karanth	B.V. Karanth	Novel
23	Hamsageete	---do---	Ta.Ra. Subbarao	G.V. Iyyer	Novel
24	Bili Hendti	---do---	M.N. Murthy	Puttanna Kanagal	Novel.
25	Beluvalada Madilalli	---do---	H. Devirappa	Geeta Priya	Novel
26	Phalitamsha	1976	?	Puttanna Kanagal	Novel

27	Katha Sangama	1976	Giraddi Govinda Raju, Veena Yalaburgi, Eshwara Chandra	Puttanna Kanagal	Short Stories
28	Bayalu Dari	---do---	Bharati Suta	Dere-Bhagawan	Novel
29	Besuge	----do---	Ashwini	Geeta Priya	Novel
30	Kaaleju Ranga	----do--	B.G.L. Swamy	Puttanna Kanagal	Novel
31	Na Ninna Mareyalaare	---do---	A.R. Anand	Vijay	Short Story
32	Karavali	1977	Vishukumar	Vishukumar	Novel
33	Magiya Kanasu	---do---	K. Saroja Rao	K.S.L. Swamy	Novel
34	Pavana Ganga	---do---	Krishnamurthy Puranik	Y.R. Swamy	Novel
35	Giri Kanye	---do---	Bharati Suta	Dore-Bhagawan	Novel
36	Sanaadi Appanna	---do---	Krishnamurthy Puranik	Vijay	Novel
37	Mugda Maanava	---do---	N. Mangala	K.S.L. Swamy	Novel
38	Kanneshwara Rama	---do---	S.K. Nadig	M.S. Sathyu	Novel
39	Tabbaliyu Ninaade Magane	1977	S.L. Bhyrappa	B.V. Karanth	Novel
40	Ghatashraddha	---do---	U.R. Ananthamurthy	Girish Kasaravalli	Short Story
41	Kakana Kote	---do---	Masti Venkatesh Iyyengar	C.R. Simha	Drama

42	Rushya Shruna	---do---	Chandrashekar Kambara	B.V. Karanth	Novel
43	Hemavathi	---do---	Goruru Swamy Iyyengar	Siddalingaiah	Novel
44	Anuroopa	---do---	?	P.Lankesh	Novel
45	Devadasi	1978	Hirannayya	C.V. Raju	Drama
46	Hombisilu	---do---	Usha Navaratnaram	Geeta Priya	Novel
47	Gijagana Goodu	---do---	Shri Krishna Alanahalli	B.S. Ranga	Novel
48	Phoenix	---do---	---do---	Ugra Narasimha	Novel
49	Ondu Oorina Kathe	---do---	Baraguru Ramachandrappa	Baraguru Ramachandrappa	Novel
50	Parasangada Gendetimma	1978	Shri Krishna Aalanahalli	Maruti Shivaram	Novel
51	Maleya Makkalu	---do---	Shivaram Karanth	Shivaram Karanth	Novel
52	Devadasi	---do---	Hirannayya	S.V.Raju	Drama
53	Khandavideko Maamsavideko	1979	?	P.Lankesh	Novel
54	Kaadu Kudure	---do---	Chandra Shekar Kambar	Chandrashekar Kambar	Novel
55	Dharmasere	---do---	JadaBharatha	Puttanna Kanagal	Novel
56	Chandanada Gombe	---do---	Tha Ra Su	Dore Bhagawan	Novel
57	Arivu	---do---	?	Katte Ramachandra	Novel

58	Aakramana	----do---	Vaikunta Raju	Girish Kasaravalli	Novel
59	Ellindalo Bandavaru	1980	?	P.Lankesh	Novel
60	Mother	---do---	Vishukumar	Vishukumar	Novel
61	Kadige Hodavaru	---do---	?	Vemagal Jagannath	---do---
62	Anurakthe	---do---	Vyasaraya Ballal	Maruthi Shivaram	---do---

For a complete list of the films released in the decade see the document of The Karnataka Film Chamber of Commerce.

Appendix-10

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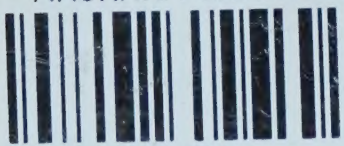
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